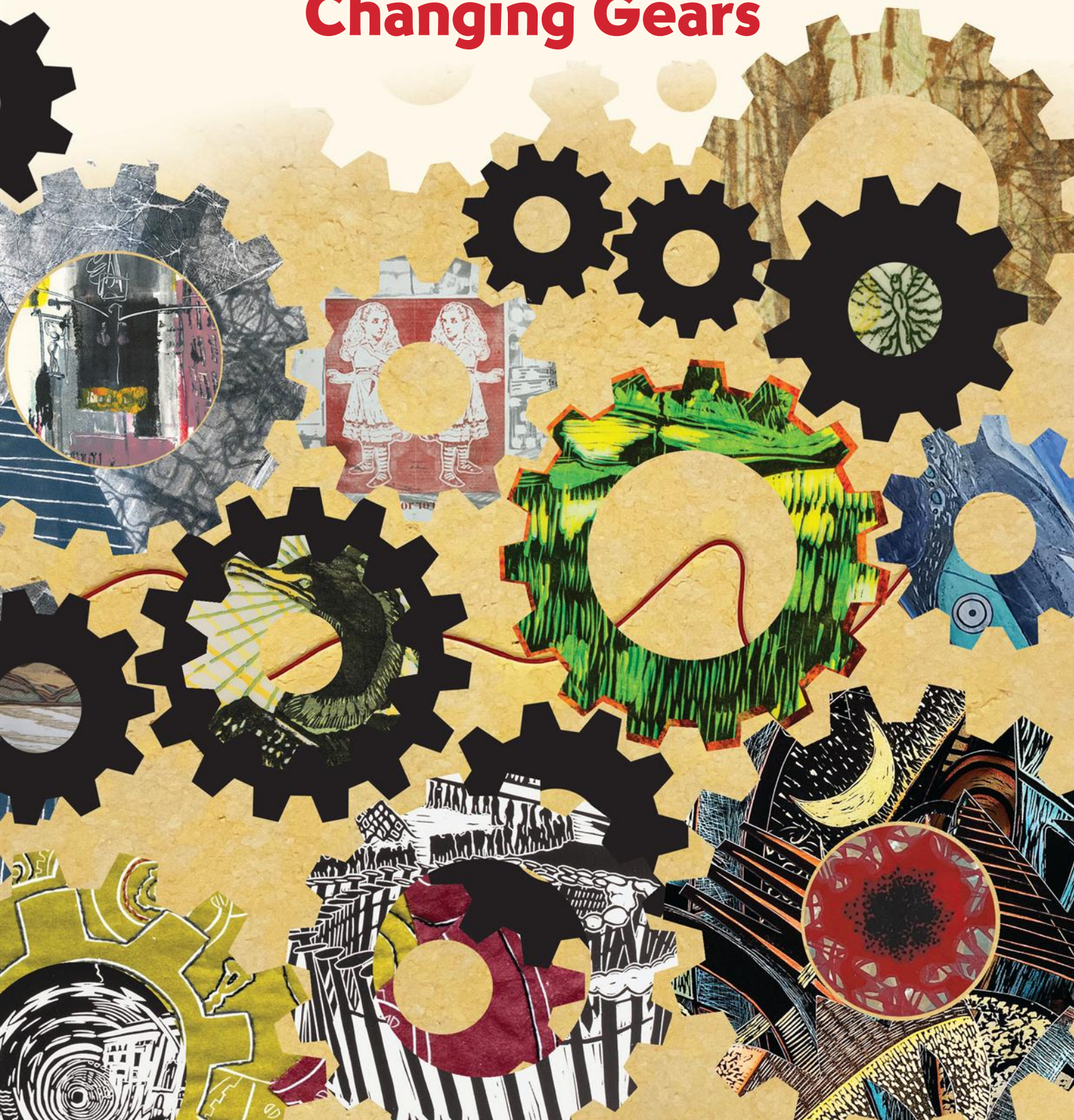
CALIFORNIA SOCIETY OF PRINTMAKERS

THE CALIFORNIA PRINTMAKER

THE JOURNAL OF THE CALIFORNIA SOCIETY OF PRINTMAKERS 2023

Changing Gears



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EDITORIAL STATEMENT

This year's journal, *Changing Gears*, focuses on the circuitous route artists follow in the process of making an image. Commonly, making art involves a shift in thinking that moves the work in a novel direction. The submissions presented here encompass a variety of shifts—moving from two to three dimensions, changing materials, adjusting from old to new methods, redefining the concept of the matrix or switching materials, scale or media. In all of them it is obvious that the creators enjoy the meandering direction as much as the outcome.

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ABOUT CSP

As the pandemic's solitude lifted, many artists happily regained access to their previous creative routines. After several years of finding a new way, we not only see evidence of change and revelation in our current work, but are reminded of the power creative shifts have had upon our studio practices through the years. Acknowledging this timely theme, I welcome you to the 2023 issue of *The California Printmaker, Shifting Gears.* Through these articles you'll find a common thread—the inspiring voice that urges all creatives to always keep going. I want to thank the Journal Committee for gifting their energy and skill to another impressive publication.

I'm extremely proud to witness the California Society of Printmakers move into its 110th year of continuous operation. CSP has remained a constant body of creativity through the years, showing us the value in trying new ideas and pivoting when necessary.

Our membership continues to grow with the acceptance of this year's new members. Welcome and congratulations to our new student, artist and honorary members! I want to thank our dedicated Board of Directors. Together, with the help of member volunteers they developed many robust opportunities. This past year we supported 2 artist residencies, published 3 *Brief Histories of California Printmakers* essays, hosted a workshop, presented 3 exhibitions showing a combined 130 artworks, and completed 3 portfolio exchanges, one of which has been placed in multiple collections. I invite everyone to visit our website to learn more about these and future projects.

Wishing you all many creative days!

Karen Gallagher Iverson
CSP President

NEW MEMBERS

Portfolio Review Summer 2022

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Jan Davis
Robin Dintiman
Mollie Doctrow
Emily Gui
Hector Hernandez
Kristina Nobleman
John Schilling
Egor Shokoladov
Sarah Smelser
April Vollmer

Portfolio Review Winter 2022

Laura Cantor
LeeAnn DiCicco
Holli Harmon
Anita Heckman
Kahee Ju
Emily Kampa
Monique Martin
Mary Lee Rybar
Donna Sharee
Xiaodong Yu

Student Member

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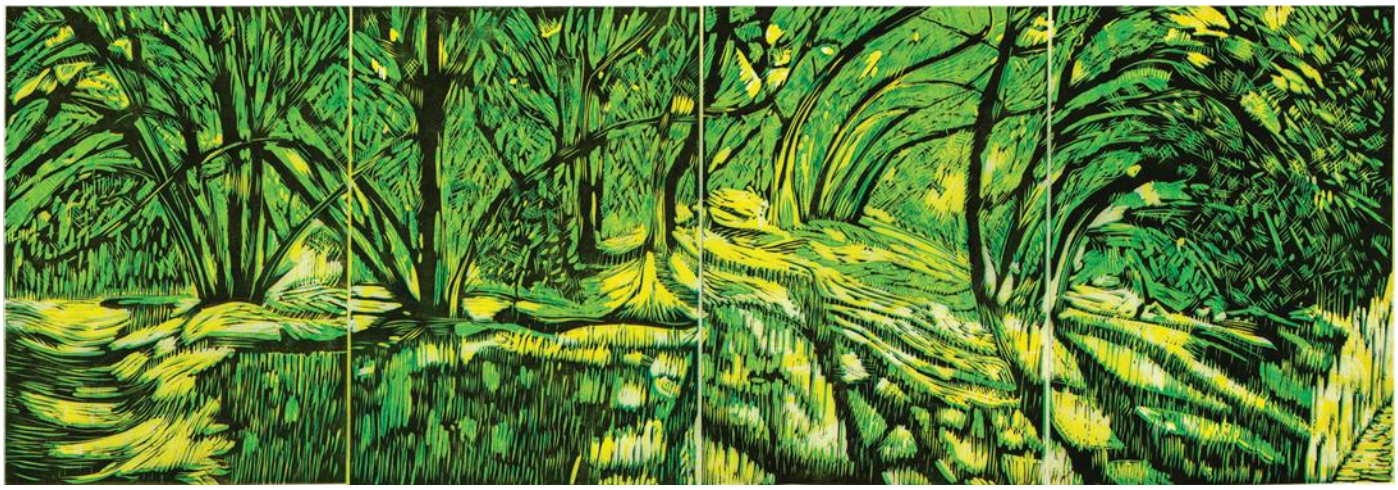


SHIFTING GEARS

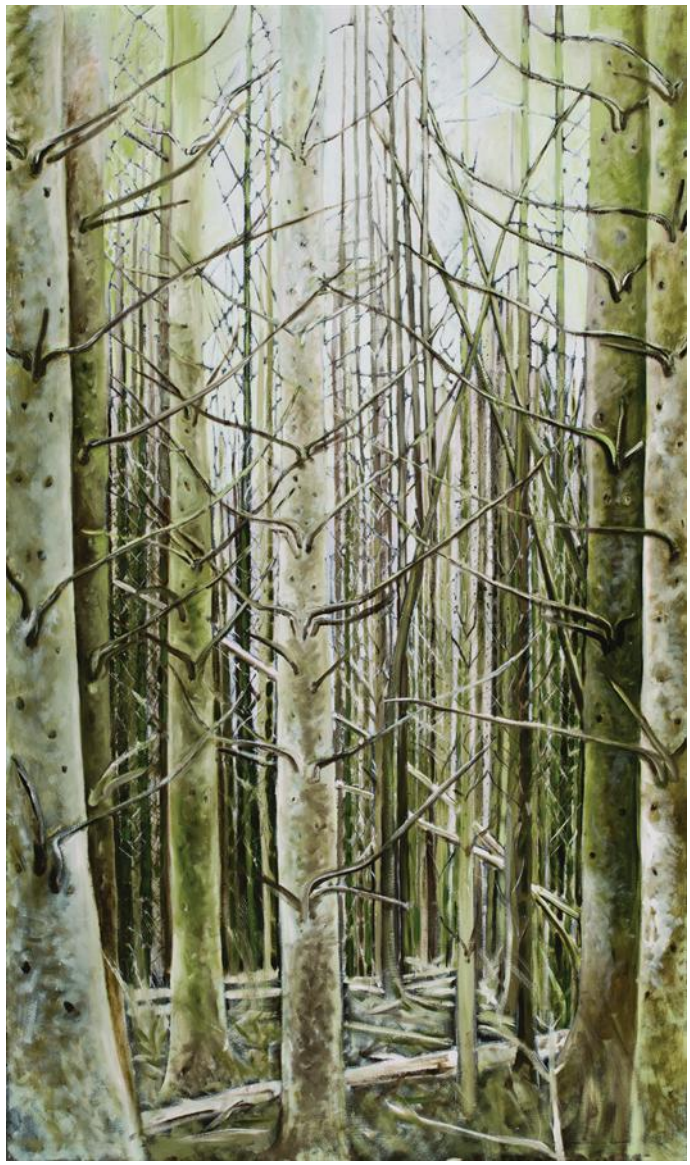
Margaret Niven

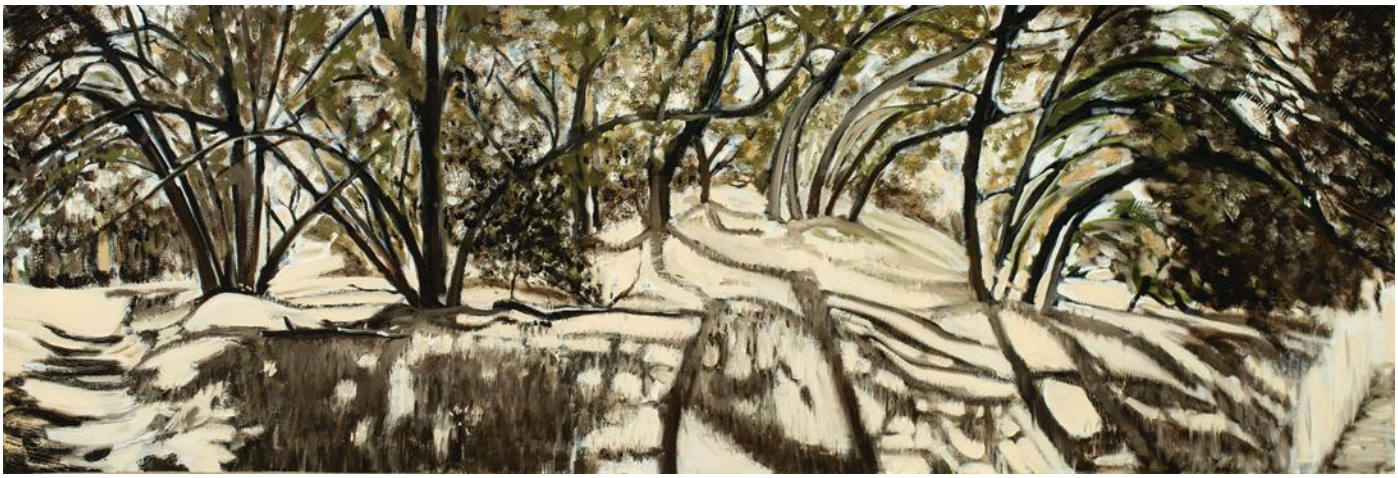
The theme *Shifting Gears* conjures up physical memories of driving with a manual transmission, finding a balance between the clutch and the gas, changing directions, gaining traction and gliding along in high gear. While on this memory road trip, I am aware of the similarity between driving and my art practice, shifting from painting to printmaking, from printmaking to painting, not back and forth but ahead.

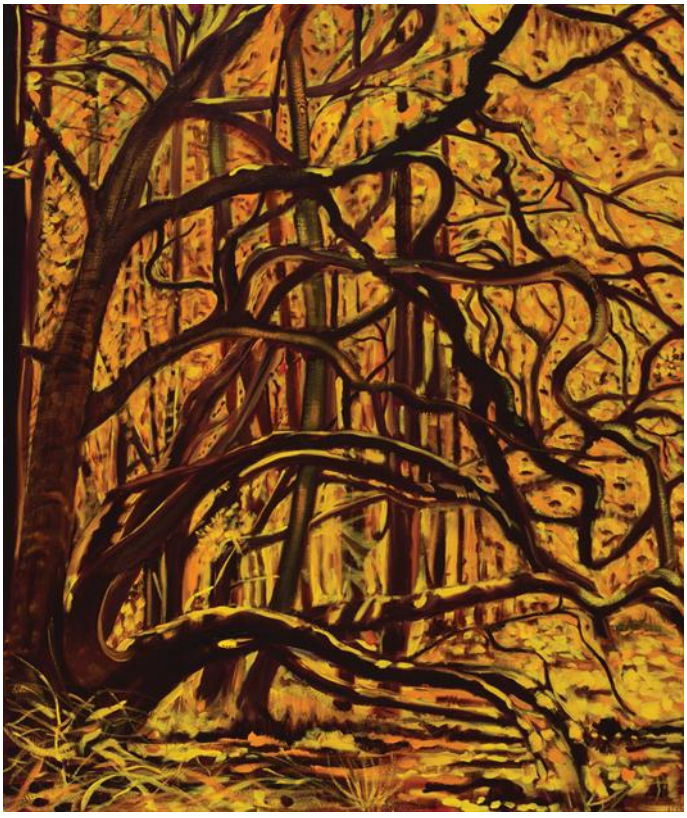
A multidisciplinary practice allows a variety of approaches to an idea. Each idea suggests that there is more to discover than can be explored through a single medium. For years my primary media were drawing, watercolor and oil painting. After taking classes and workshops at Monterey Peninsula College, where I also teach, I integrated printmaking into my practice, concentrating on intaglio with etching, drypoint and photopolymer.

My fascination with trees began about nine years ago with a photograph I took on a walk in Scotland. The photo is of a Norwegian timber-pine plantation allowed to grow unkempt in a national forest. This photo became the primary image I worked from over the following year or two. The sameness of the trees, all tall and straight with many fine branches made a stunning textural tapestry that appealed to my interest in pattern. I made large paintings, drawings, watercolors and an aquatint. While working on what would become my *Timber* series, I made a plate from the original photo and layered it with another photopolymer of hand drawn marks, chine-collé and drypoint.

My relationship to the environment has been shaped by continuing to photograph trees on my frequent walks in the open spaces near home, and working in the studio from those images. I have discovered my enchantment with landscape is deeply colored by my anguish for the future of an environment under great stress. Most days, almost all days of the year, I can walk in dry weather.







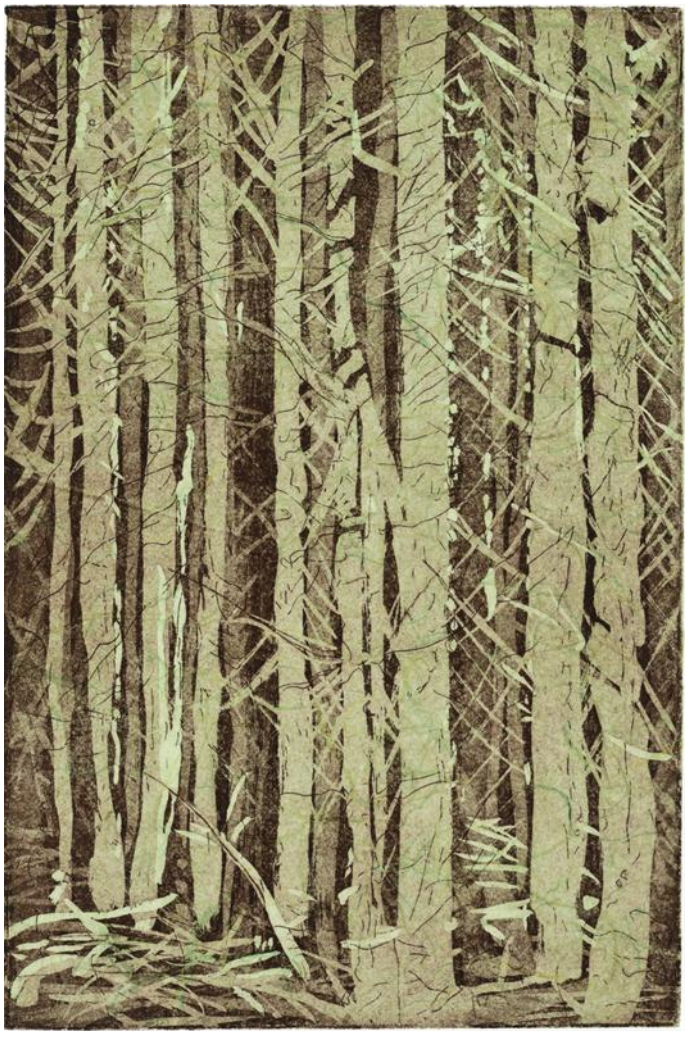
After what is now a very short winter, the spring landscape is lovely and green, in summer, it's dry as a bone and in fall, we anticipate fire with our *go bags* packed and ready. I print, paint and draw trees in the colors of these three seasons. Since I start with photographs, I still often use photopolymer as my point of entry into the development of an image.

When working on my *Remembering a Future* series, I increased the photos' contrast and brightness in Photoshop, exaggerating the camera's sensitivity to flares of sunlight. The first prints with sepia ink and kozo paper expressed a palpable nostalgia that matched my sense of longing for a healthy landscape. Then I tried chine-collé in green unryu paper with large areas of white paper to stand in for the loss of green space. I wanted to go big and so moved into painting, looking at the prints as much as at the original photos. The ability to change color and therefore meaning or mood within the same matrix, enabled me to go into the paintings with clear direction.

Reflecting on the devastation of record breaking California wildfires, I printed and painted in hot oranges, yellows and reds while working intensely on what would become my *Eden* series. Some of the prints were from the same matrix I used in *Remembering a Future*. I cannot recall which came first, prints or paintings or all at once. My memory is of flashing hot colors. On August 16th 2020, not long after I wrapped up the last *Eden* painting, dry lightning sparked nearby fires that came to be known as the CZU Complex, burning over 86,000 acres, destroying 1,500 buildings and taking one life. My husband and I evacuated, but were privileged to return to our intact neighborhood and home.

For my *Long Shadows* series I painted in muted tones and grays, removing more color from the treescape, a sensibility suggested by my first sepia-toned prints. Painting primarily in the negative spaces felt very much like carving a block. And so I was compelled to carve linocuts from photographs of the paintings which were in turn based on photos from walks. The first two blocks were printed in chromatic grays and sepia, then I went big, not in painting but in another linocut.

My most recent work, *Pray For Rain*, is an E.V. (edition varied) of ten multi-panel reduction linoleum block prints on unryu and kozo paper. Varying color within the edition with ink and the mulberry-fiber paper, I printed the cycles of spring, drought and fire. Each print has between three and four color layers. Each print is made up of four individual linoleum blocks, a total image of 17" x 48". Running out of room to let the ink dry, I hung them from



a clothesline above my head. They billowed and waved like Tibetan prayer flags, praying for rain. I hinged each four panel print on two sheets of Rives BFK so they might continue to wave as prayer flags.

There is a consistency in my direction and a focus on destination. Using a variety of vehicles I coast along with one idea, then shift gears and move to the next, all leading to now, and forward to the future.

Artist Information

Shortly after earning her MFA from UC Berkeley, Margaret Niven moved from Oakland to Santa Cruz where she lives and works. She has been included in exhibitions at The Monterey Museum of Art; Radius Gallery, Santa Cruz; Pacific Grove Art Center; Sanchez Art Center, Pacifica; Gallery Route One, Point Reyes Station; the Eagle Rock Center for the Arts, Los Angeles and Galleri Califia, Horažd'ovice, Czech Republic. She is a member of The California Society of Printmakers, The Monterey Peninsula College Printmakers and The Printmakers at the Tannery where she prints. Niven serves on The Santa Cruz County Arts Commission, currently as chair.

She teaches at both Monterey Peninsula College and West Valley College and has organized a lecture series at the Tannery Art Center, Santa Cruz. In 2013 she traveled to Iceland for an art teachers' exchange and in 2018 to Cuba for an immersive printmaking workshop.

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Image Documentation

Photo credit: rr jones

Pray for Rain: Spring, four-panel reduction linocut on unryu paper mounted on Rives BFK, 22" x 60", 2022

Open Timber, oil on paper, 60" x 41", 2015

Long Shadows in Open Spaces: Quail Hollow, cropped detail, oil on canvas, 40" x 60", 2021

Eden, oil on canvas, 30" x 40", 2019

Remembering a Future, oil on three canvases, 40" x 90", 2019

Norwegian Wood, aquatint, drypoint, chine-collé, 9" x 12", 2014

Eden, 5/10 e.v., photopolymer intaglio with chine-collé and chalk pastel, 8" x 20", 2021

Timber Truss 4/10 e.v., photopolymer, drypoint, chine-collé, 10" x 8", 2015

PALE BLUE DOT

Oswald Auer

If you look at somebody's face when an underground train is pulling into a station, you may notice that their eyes are darting erratically back and forth. This is because the person is trying to fix their gaze on something that is moving past them at speed. The way we perceive reality in general is similar. Haven't you noticed that only a specific part of the area we are looking at is in focus? Despite this, in our imagination we turn every observation into a generalized idea.

On the suggestion of the American astronomer Carl Sagan, on February 14, 1990, NASA pointed the camera of the Voyager 1 space probe in the opposite direction of its flight path and by focusing on where the journey had begun, NASA acquired an image of our planet that takes up only one tenth of a single pixel. For this distant image of our small world, Sagan used the term *Pale Blue Dot*.

The photograph is of touching beauty. The moment captured by the 700-kilogram robot, which took over five hours to be transmitted to Earth for assembly into an image, shows our world floating in the far distance like a tiny dot in near-darkness.

A Vidicon camera was used to take an automatic series of images in the visible light spectrum with filters for violet, green and blue. At the same time, backlight from the center of our planetary system caused glare on the lenses, reproduced in the image. The sun is positioned at the bottom of the image, where it is brightest. The blue is the combined result of the air, the depth of the ocean and the clouds. All other colors, such as red and green, are thrown back into the darkness of outer space. To this day it remains the photograph of our Earth taken from the most distant point, a distance that can be expressed in a nine-digit number.

Traditional techniques for producing graphics by hand are a significant contrast with the impressive technological possibilities developed by scientists, but there is no doubt it makes a palpable difference whether something is created by hand or produced by a machine.

In 20th century offset printing, for printing newsprint, books and packaging, the imagery that offsets onto the paper is derived from a photographic image which is stored as a negative and uses a chemical development process that relies on dot-like particles.

In the scanning process, reflected light is transferred dot by dot, line for line. This can be compared to the transfer of electronic images, which is based on pixels as the smallest unit, just like the image cells on a single computer or in internet connections.

This process is reversed in the black technique of mezzotint printmaking, which was developed in the 17th century. The surface is roughened to produce half-tones using a rocker, a steel tool with small teeth, swinging in opposite directions and crisscrossing to produce a grid of dots on the surface.

The process starts with an evenly roughened metal printing plate that would print rich black. Areas of white are created by polishing metal ridges and scraping out incisions. The black is reduced in areas which absorb successively less ink, while the ink still adheres during the

wiping process and is subsequently absorbed by the damp paper during pressing. As the Italian word *mezzotinto* suggests, this creates half-tones of shading without requiring the cross-hatching used, for instance, as in copperplate engraving.

Because the production process is extremely laborious, few graphic works are produced today using the mezzotint printmaking technique since the preparation of larger printing plates by hand takes weeks. However, the chiaroscuro of a print and the haptic appearance of oil paint can hardly be achieved by any other means. The features can only be appreciated on closer scrutiny.

In a three-dimensional muddle everything takes on a shape when you look at it. We see constellations in the stars and the branches of a tree in a tangle. Reality consists of the visible and the invisible. We always recognise more than we are actually seeing.

For a long time, whatever was directly in front of our eyes in the world was accepted as real. In contrast, in our modern times reality increasingly appears on another level.

As I have attempted to show in my prints, for every perspective there is also an additional perception in displaced, mediated space, based on the idea of looking at our world from the outside and from a distance. For it is up to us to change perspective and look beyond the horizon.

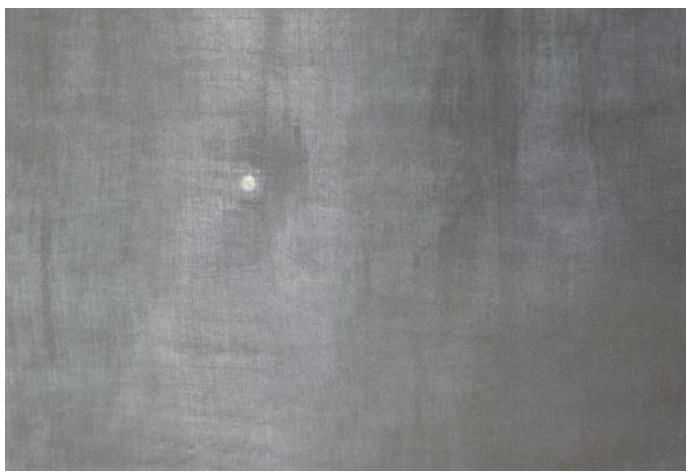
Image Documentation

Pale Blue Dot, NASA photograph

Pale Blue Dot, three color mezzotint, 47.2" x 31.5", 2022

Printing the plate

Detail of copper plate



Artist Information

Born in South Tyrol, Italy, Oswald Auer C.V. studied sculpture and graphic art at the University of Applied Arts, Vienna. He then studied Philosophy at the University of Vienna. His preferred media are etching, drawing and stone sculpture. He has done residencies in Venice sponsored by the Emily Harvey Foundation, New York and in Budapest, through the Municipality of Vienna. For a stay in Israel, he received a scholarship and a grant from the Ministry of Science and Art of Austria. Oswald Auer lives and works in Vienna.

www.youtube.com/watch?v=63wO72Vw_JY

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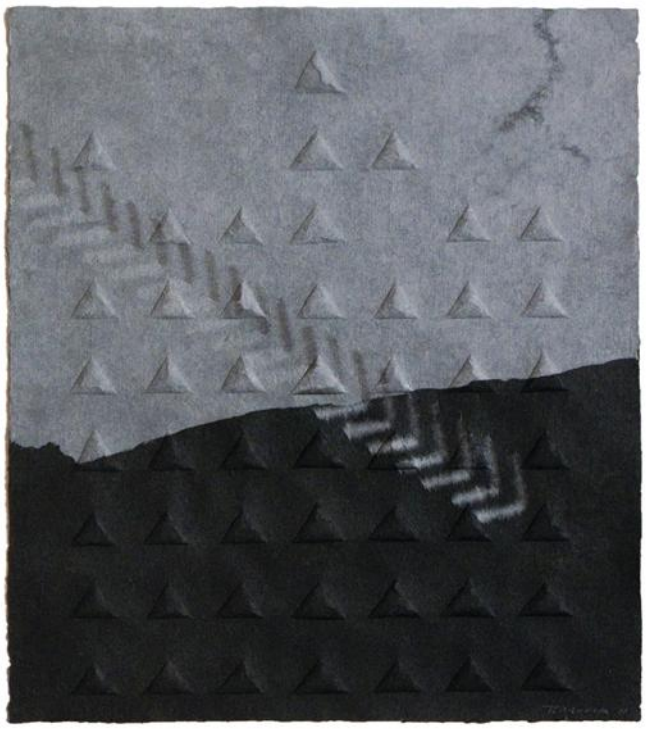
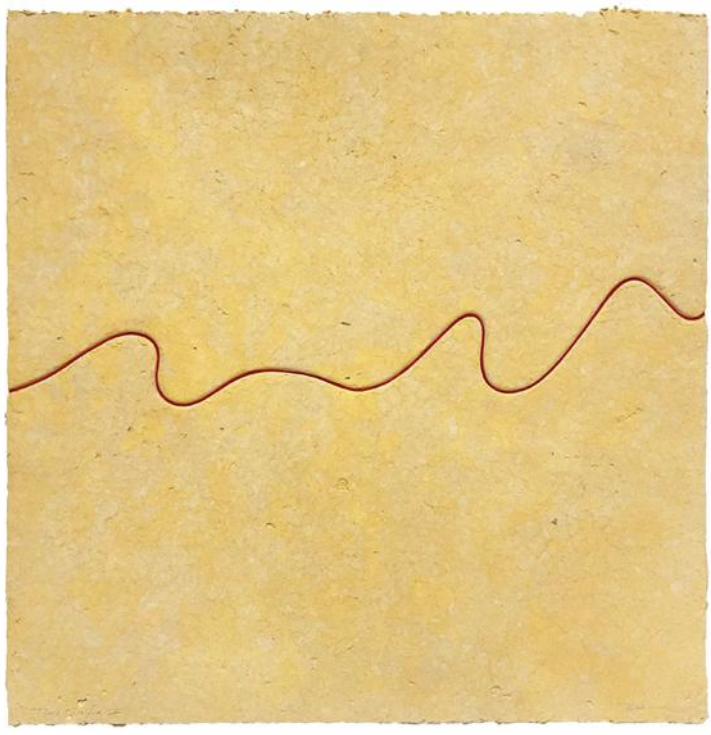




SPEED SHIFT

John Babcock

I moved from making a print on paper to making paper an integral part of the print.

With the strike of a mallet, I embossed the soft, thick, wet paper using an acrylic plate. I built the plate from strips of acrylic and wood. This is how I have been making prints this year. The color is in the paper, and the paper is a lamination of numerous colors of pigmented pulp. My subject matter is usually about emotion, discovery, and documentation. The repetitive lines remind me of evidence of information. Text in a book and strata in the earth's surface layers are lines that seem similar to me. The striking of the plate reveals hidden information.

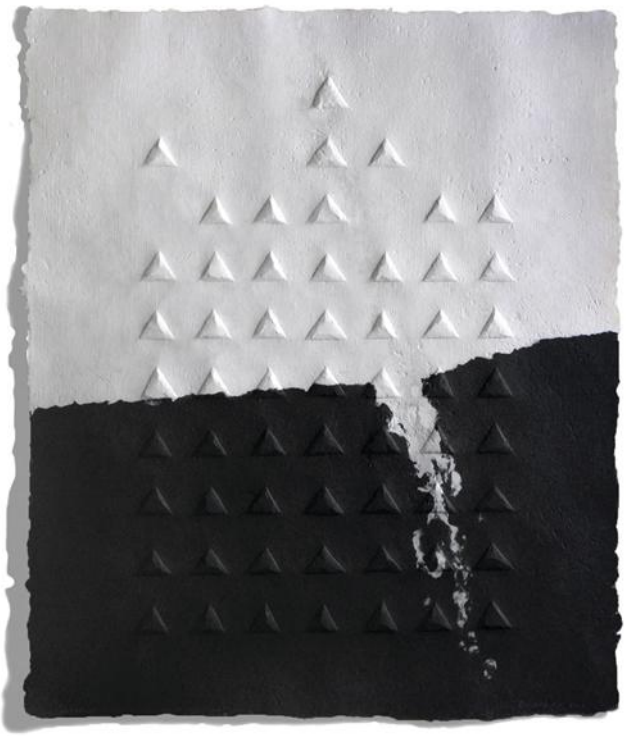
I considered myself a printmaker after graduating from college. I had an etching press and was actively making and exhibiting my work nationwide. I joined and was an active member of the California Society of Printmakers. The prints coming off my press were primarily collagraphs or shaped etched plates, which when inked up, produced not only images but were many times embossed as a part of the image. For me, the plate became a bas-relief sculpture. I experimented with many of the different types of paper available at the time: English etching, several Fabriano papers, sized and unsized German etching and Rives BFK, always searching for the kind of paper that would give me the detail I wanted.

I read about someone making their own paper. Knowing nothing about the process and finding little information, I went ahead with an experiment. I tore up saved scraps of Arches that I put in the kitchen blender and made rag pulp. I made a small wooden frame, covered it with a window screen, placed it into a shallow water tray, and poured in the pulp. When the sheet was dry, I printed an image using a small dimensional plate made from litho aluminum and carved rag board. When I pulled back the felts from the etching press, I found that the detail revealed on my first handmade paper sheet was incredible, unlike the same image pulled on Arches cover.

I was immediately hooked and decided to learn more about handmade paper for my prints. Truly a shift began at that moment. I had no idea that making paper for my intaglio prints would lead me in a new direction.

In 1974 I began working at the International Institute of Experimental Printmaking in Santa Cruz, California, a workshop set up by Garner Tullis to promote innovative printmaking techniques. The shop had a platen press, several etching presses and a Hollander beater for making paper pulp from rags. I used my favorite press for the first few months, an 800-ton hydraulic press. The special rubber blanket for this machine was one inch thick. I made several plates specifically designed for this press, printing on lead sheets to create a series of outdoor prints as well as images on my own handmade paper. Although my original focus at Experimental Printmaking was to make paper for my deep embossed collagraph prints, I soon became excited about working directly with the pulp. During a year of intensive experimentation, the paper became the object and the finished work. A second shift, as it was.

So began my adventure pushing pulp and manipulating the fiber, reacting to this semi-fluid material, gradually



adding color and learning about all the various techniques that hand paper makers used worldwide. I built mixing equipment and added my spin to handling this fascinating medium. Using paper as the medium has enabled me to create large sculptural paintings. My printmaking projects for many years encompassed making unique pigmented paper that fit on my etching press. I did not depend on ink for color. I realize now that another shift occurred. The color was in the paper. I carved plates made of plywood or masonite that would shape the paper's surface. Lately, I have been making a thick pulp paper that I directly emboss.

I would encourage printmakers to explore handmade paper for specific prints. You may not need the fold or wet strength of commercial paper. The advantage of handmade paper is that it will respond to the plate with its own language. Truly the secret to getting detail is that the paper is uncalendered and unsized, ready to receive the full impression of the plate, unencumbered.

Now I'm just cruising along in fourth gear, downshifting occasionally. I don't worry about what a print is. As I have observed, a print is most anything you press into something else. A Neanderthal footprint in the stone and a child's handprint in the kindergarten class are all impressions on a matrix. My printing plates are sculpted in the studio from materials such as wood, plastic, metal strips, or wire built explicitly to emboss paper pulp. The materials vary, but the finished object usually reflects a meaning, a story, or an emotion. I have noticed that the smell of etching ink will, once in a while, lure me, and I downshift.

I still love pushing pulp and building images with a variety of colors and different pulps with their unique characteristics, then marking them up to create a story. That is the artist's job.

Artist Information

John Babcock works at his studio near Santa Cruz, California. He studied Industrial Design at the University of Bridgeport in Connecticut and received a BA in Printmaking from San Francisco State University. While working on an MFA in sculpture at the International Institute for Experimental Printmaking, he began making paper for his large edition embossed prints. By 1975, the paper pulp had become his medium and the paper became the object. He had the opportunity to work with artist Ken Noland and others, which inspired him to create his unique path with the paper medium. In his book *Papermaking* (1978), Jules Heller wrote about Babcock's unique approach to manipulating pulp to create his works of paper. He has shown in over 30 art museums in Europe, the United States and Japan. His work is in many public and private collections, including the Museum of Art and Design in New York City.

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Image Documentation

Fifty-eight Houses—Fifty-eight Dreams, intaglio press, embossed handmade paper from a carved plywood plate, 24"x21", 2010

Time Dance IV, handmade cast paper printed with inked wire form using intaglio press, 22"x22", 1978

Cross—Homage to Michelangelo, intaglio press, embossed handmade paper from a carved masonite plate, 25"x25", 2008

Fifty-one Houses—Fifty-one Dreams v2, intaglio press, embossed handmade paper from a carved plywood plate, 17"x19", 2010

Sentinel, laminated handmade paper embossed with formed acrylic plate, 69"x25", 2022

Push, shaped plastic plate hammered into handmade laminated paper, 25"x25", 2018

Reflect, laminated handmade paper embossed with formed acrylic plate, 28"x28", 2022

PIECING THE FUTURE

Alisa Golden

Artists often create various kinds of work in parallel, a main work and what some might call *other* work. The latter might be considered a hobby, not shown or sold, possibly kept private, but like past experiences can help guide future work. The concepts and methods I developed as a child and in bookmaking have helped shape a shift to textiles.

I grew up in a craft era where all handwork seemed equal. My mother kept a *project closet* for us, which had odds and ends to repurpose and an assortment of art materials from colored pencils to beads to yarn to clay. In addition to drawing and writing I made candles, learned to knit and embroider, macramé, needlepoint, quilt, do calligraphy and carve linoleum blocks improperly, needing a band-aid every time. I fell in love with tactile materials and never ran out of things to make. It was like having a palette of infinite colors always with something new to use. If I didn't feel like drawing, I could write; if I didn't feel like embroidering, I could paint.

Letterpress printing was part of a graphic arts class in junior high, and I took that knowledge and love of its tactile nature with me to art college. Setting metal and wood type by hand slowed the writing process, clarifying my thoughts. Every letter was work and every word had to count. If I ran out of one letter, I had to change a word. Merging letterpress and linocuts with my writing practice, I began making books and got a degree in printmaking, exploring printing and new structures until I felt I had covered every angle. After 30 years of printing on paper to make book art, I gradually found myself printing on cloth and making art quilts.

I've heard that when people are under stress or experiencing hardship or trauma they do what they do best, be it cleaning, baking or making things. I had continued making quilts for practical purposes for our family, not thinking about wall hangings or art pieces. Also, because our son's health kept us on alert, I continued making things to cope. For my young son's quilt, I took him in his wheelchair to the fabric store, brought bolts over to him and made a quilt from the fabrics he chose. There is no easy way to say that he lived a very short life. I made book after book as I grieved.

A few years later, thinking about a tree that grows a scar, I felt the need to make a quilt about learning to heal. I printed a poem on cotton, then layered, stitched and ripped and tore it, like one does in mourning in my tradition. I titled it *Undone*, and called it an *art quilt* since it was expressive and small and had no practical purpose, not knowing that art quilts were a thing. I carried the experience of loss, grieving and healing with me as I began thinking about textile work.

Although I preferred to sew, my books always ended up folded and glued instead. My sister-in-law taught me how to make felt from wool roving and I began making

felted books. Sewing the wool felt pleasing to me, but I couldn't print on it, and I still loved to print. While I could needlefelt short texts, the longer works I wrote could not be included in a felted book. I was looking for a process that blended writing, printing and cloth instead of paper.

In 2015 I was doing union work with SEIU and the adjuncts and lecturers at my school and was thinking about strength in numbers, being stronger together. I felt energized. A dream inspired me to carve a woman's profile in linoleum, but she wanted company. I pulled out a box of linocuts from past books and prints and sorted through them, raiding my own image library for reuse. With different colored inks I printed and overprinted until I had a stack of pieces. Sewn together, this became a quilt called *Strength*. Here was a chance to work on a much larger scale, something I couldn't do with my books.

In 2016, when I had no class to teach, I asked myself what would I do, housework? *Housework* became the title of a series that merged books and textiles. I printed on cloth to wrap handmade, house-shaped boxes, and took the leftover pieces and made a house-shaped quilt their neighborhood. I discovered that the slot-and-tab binding my husband had designed worked much better with cloth than paper, so I made the book, *In the Wake of the Dream*, which combined text and linocuts on muslin. Printing on cloth sparked new ideas.

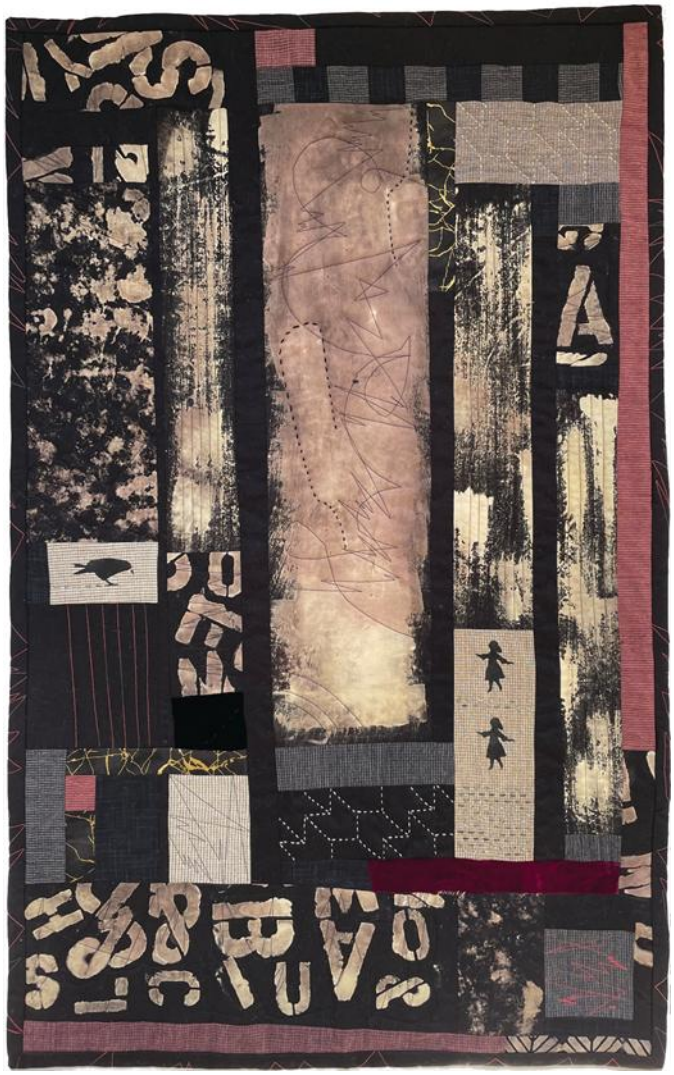
In 2017, realizing that making art quilts was no longer a hobby, I made a commitment and joined the California Society of Printmakers and Studio Art Quilt Associates and found opportunities to show my work, including my printed quilts. I used letterpress, photopolymer plates, linocuts, stenciling, printing from Solarfast dyes and embroidered text. My quilt, *Hand Gun*, with letterpress words and solar prints of my hand, was exhibited in a group show, *Guns: Loaded Conversations* and is now in the collection of Central Michigan University Art Gallery. CSP featured my quilts as well. Making art quilts was now my main work.

During our time of sheltering-in-place I made smaller scrap quilts, responding emotionally to the news, trying to process the world, using materials at hand as stores were temporarily closed. In the fall of 2021, I exhibited these among 47 quilts at Piedmont Center for the Arts in a solo show, *Nature on Loan*. A shift had been made. I was not making three-dimensional book art anymore. My focus was completely on the larger, flat plane of textiles. I could include my writing and hand printing, and explore the excitement and challenges of new materials and methods.

Although the works are flat, the quilts still feel like books to me. I make each of the pages separately, then organize and bind them together. And if I get stuck I do what I did when I was young; I put one project aside and just keep my hands moving. Every experiment, even if it seems like *other* work, is useful.

Having worked small for decades, making quilts allows me to continue paying attention to detail, piecing smaller parts together into a larger cohesive whole. I like the challenge of working with new materials, learning new skills and the puzzle of how to express what I need to say. The past, present and future are intertwined in the art process. All the media I have explored, and all the events I have experienced travel with me, informing forward

motion. Curiosity pushes me to push my art, wherever it may travel next. As if we are trees or shells building layers each year, we carry our past with us into the future.



Artist Information

Alisa Golden writes, makes art and edits an art and literary magazine, *Star 82 Review*, that is both online and in print. She taught for 12 years as an adjunct professor in Printmaking and has taught workshops at the San Francisco Center for the Book and other Bay Area universities and venues. Her book art may be found in the special collections departments of universities and libraries across the country and her writing has been published in many literary magazines. She is the author of *Making Handmade Books* and *Painted Paper* and other instructional books.

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Image Documentation

Housework, letterpress printed from wood type, linocuts, engravings, pressure printing, collagraphs; boxes: 5.5" x 3.5" x 3.5", quilt: 38.5" x 31", 2016

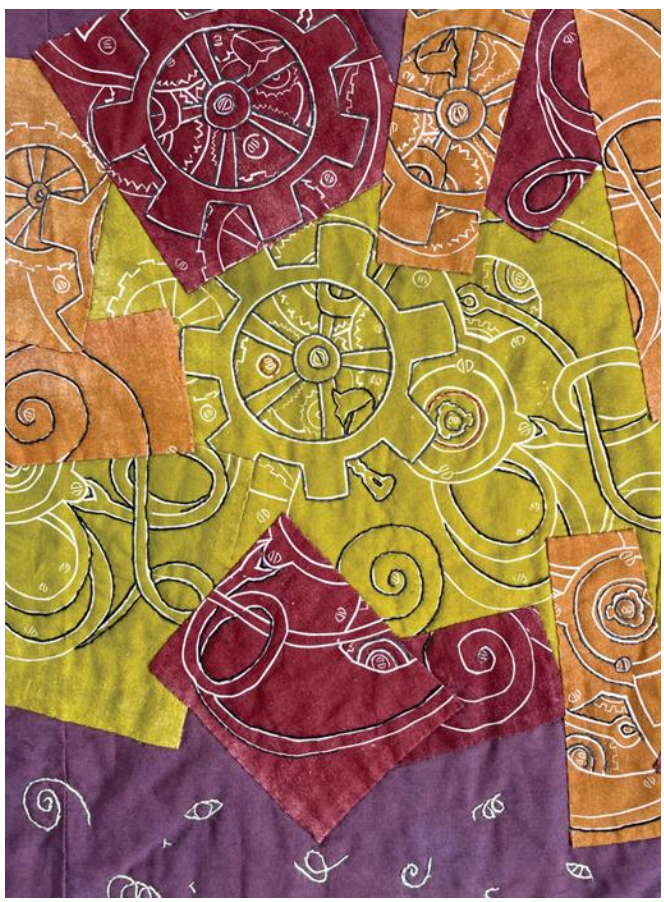
Undone, letterpress printed from hand set type, 36.5" x 25", 2008

What Next/What Nest, hand stenciled, 25" x 32", 2022

Hand Gun, letterpress printed from wood type; solar printing, 39" x 45.5", 2017

City Share, hand stenciled, 40" x 25", 2021

What Are We Becoming (detail), letterpress printing from wood type and linocuts, 59.5" x 26.5", 2018



CONCRETE AND SAND

Maxine Foster

My connection to the Georgian city of Bath and the South Devon coast was cemented the minute I was born. I was brought up surrounded by grand and imposing, yet decaying architecture with the meandering river Avon linking it to the gritty city of Bristol. By contrast, summers were spent with my grandparents in the rolling green countryside around Loddiswell, surrounded by beautiful beaches. With one foot in the city and the other in the country, these two personalities of my practice, linked by water, were set in concrete and sand.

The first shift from full-time graphic designer, producing slick, commercial projects for clients in Bristol, lapped into a vocational printmaking course at Trowbridge College. I had a very strong desire to move away from the graphic representational direction I had spent years learning, introducing a freer, more gestural, intuitive approach. Inspired by my urban and rural environments, I created abstract monoprint landscapes of busy urban street scenes with people going about their day-to-day business, depicting movement and speed as well as graphic collagraphs and screenprints inspired by the landscape and coast. I was dipping my toe into the mark-making world.

Wanting to push my printmaking skills to the next level, I made the leap to study for an MA in Multi-Disciplinary Printmaking at the University of the West of England at the age of 50. The minute I stepped onto the threshold of my MA journey, my eldest daughter's health started to deteriorate, I navigated divorce and my mother passed away after two years of declining health. The waves were getting bigger and to find a way through the grief, I found solace in my printmaking practice. Events were contributing to the domino effect of shifts, rippling through my practice. At UWE, my work focused on the urban environment, inspired by the harbor cities of Bristol and Barcelona. I was drawn to Bristol's layers of graffiti and to Barcelona's Bohemian quarter. Some of the prints I created were complex, multi-layered screenprints. I was using palimpsest-like techniques, erasing the surface with sandpaper then carefully overlaying with etchings (on copper plates deliberately hacked with a plasma cutter), spray paint and direct drawings with a Dremel, reflecting erosion and environmental changes found in both cities. I was also producing work based on the coast, inspired by trips to St. Ives and the Jurassic coast, but the penny hadn't dropped, as my time was spent predominantly in the urban environment. I was responding to the place I found myself in at that precise moment, capturing brief, transient moments in time.

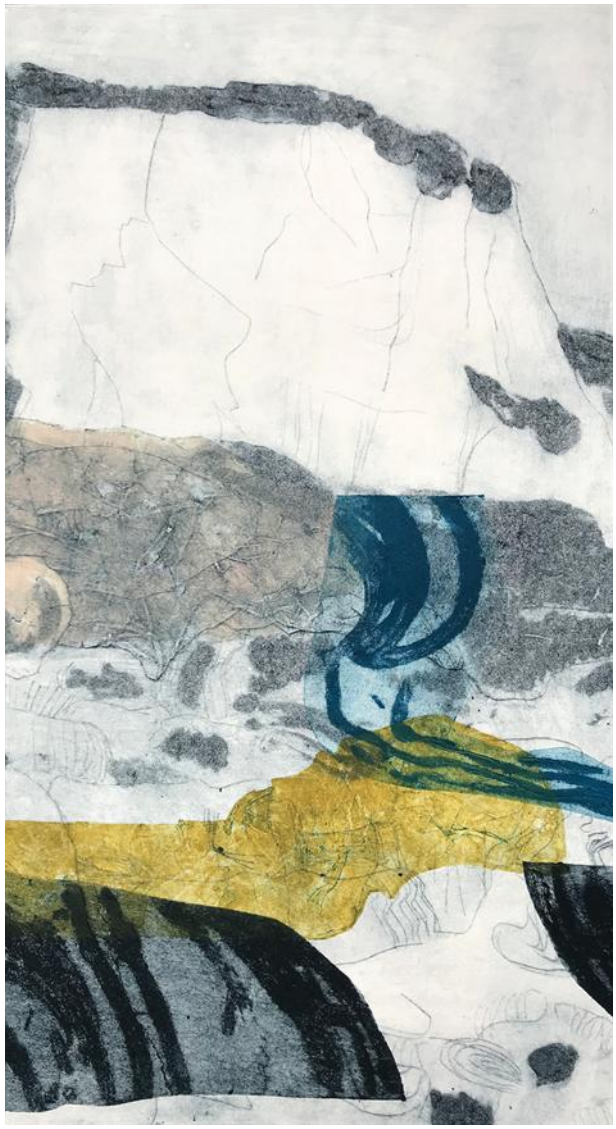
After graduating in 2018, I joined Spike Print Studio in Bristol. I enjoyed being surrounded by a community of printmakers and feeling inspired by like-minded individuals. I was keen to further develop my skills in copper etching, using oil-based inks rather than the water-based inks of screenprinting. However, one day a week wasn't enough. I felt I'd barely scraped the etched surface of my MA, and I applied for a residency in America where I was awarded a partial grant to attend the *In Cahoots* residency in Petaluma, California. I was

the only printmaker specializing in etching, so I had the studio to myself 24/7. I made copper etching editions using non-toxic BIG Etching Ground and learned how to use sugar-lift, manipulating irregular dots with the use of airbrush aquatint. I combined them with familiar techniques such as drypoint and carborundum on PetG, creating a small a la poupée edition inspired by downtown Petaluma. I used every second of time and even made monotype etchings of the dairy. The aim was to continue working on these when I returned to England and to start up a conversation between Dillon Beach, California and Ayrmer and Thurlestone beaches back home.

The next significant shift to happen was access. When the pandemic hit, I switched to the solitude of my studio, in the basement of my home, selecting materials that were easily available during those challenging times. Counterintuitively, I found that being isolated at home, I could shift between urban and rural landscapes freely. There were no rules or timescales, I was in charge of time. No longer able to etch on copper, I adapted to drypoint etching, adding carborundum and collagraph to acrylic and cardboard plates. This was also kinder to the environment. I considered myself lucky, I had a studio I could retreat to. I felt guilty yet I embraced the opportunity of being able to produce work during such turbulent times, tapping into my creativity. It was therapy for me. It wasn't all plain sailing when both of my daughters ended up in the hospital during lockdown which was incredibly challenging. I channelled my energy into my work as it kept me sane. When others around me were withdrawing from the world, I thrived.

I had learned that immersing myself into my practice was crucial for my well-being and for my process. I was there for my daughters when they needed me. When they didn't, I was producing drawers of work. I didn't suffer artist's block at this time, far from it. Before the pandemic, I had collected plenty of photographic reference material. There were endless possibilities for new bodies of work. If anything, there was too much. It was overwhelming at times and it was this that disabled my creative flow. Once I started one project, I had ideas for another and so the waves kept rolling. Drawing from the graphic designer side of me, I see several ways to solve a solution, always redesigning in my head. The beauty with printmaking is that occasionally, when the unpredictable outcome occurs, it can lead to something positive, to something new and exciting. Obviously you want to figure out how to reproduce it again.

Reconnecting with the outside world was a slow process. I avoided cities because of Covid and I was drawn back to the less crowded beaches of my childhood. Full of memories past and coves I hadn't yet explored, both brought up concerns about how much has changed over the decades. I was also disturbed to see the amount of plastic pollution. It's soul destroying how much the beautiful Devon coastline has altered. Cliffs continue to fall into the sea only to be replaced by, tiny in comparison, varied shapes of brightly colored plastic waste washed up by the tide. These shapes are gradually seeping into my prints. At first glance, the bright primary colors scattered within these prints could be mistaken for beautiful small jewels but in fact offer a deeper, more urgent message. Having one foot



in the city and one foot in the coast has had a profound effect on me and my practice. I have embraced the physical and mental shifts in my life. They emulate the ebb and flow of the tide, sometimes gently lapping on a pebble beach, other times crashing dramatically. Whether creating pieces inspired by the urban landscape or the natural landscape, it's an ingrained, intuitive response to what is in front of me. I go with the flow: the flow between the two personalities of my practice reflecting their connections through water sources.

Image Documentation

Shifting I, monotype, drypoint etching, carborundum, collagraph and hand colored detail, 11.4" x 10.6", 2022

Changing Lights, Times Square, monoprint, 13.8" x 9.8", 2012

Times Squared II, monoprint 19.7" x 16.5", 2012

Shifting II, monotype, drypoint etching, carborundum, collagraph and hand colored detail, 11.4" x 10.6", 2022

Solitude I and *Solitude II,* monotype, drypoint etching, carborundum, collagraph and block print, 19.2" x 11", 2021

Artist Information

Maxine studied for a Masters in Multi-Disciplinary Printmaking at the University of the West of England in June 2018. She is an award winning artist, who was the best emerging student/ recent graduate artist at the *Flourish Award 2018*. More recently in 2021, Maxine's multi-layered print *Solitude II*, won the *Printmaking Prize* at the *Bath Society of Artist's Annual Summer Exhibition* (Bath). She has contributed to a number of prestigious exhibitions, including *The RWA Summer Shows*, (Bristol), *The RBSA* (Birmingham) and *The Master's Screen and Stone* (Bankside Gallery, London) Maxine works mainly in the media of monotype, intaglio and relief, frequently using palimpsest within the complexity of her multi-layered prints. Inspired by her surroundings, these seemingly disparate urban and natural environments are linked by decades of unique erosion and decay, brought about by natural and man-made interventions, introducing meandering connections to their water sources.

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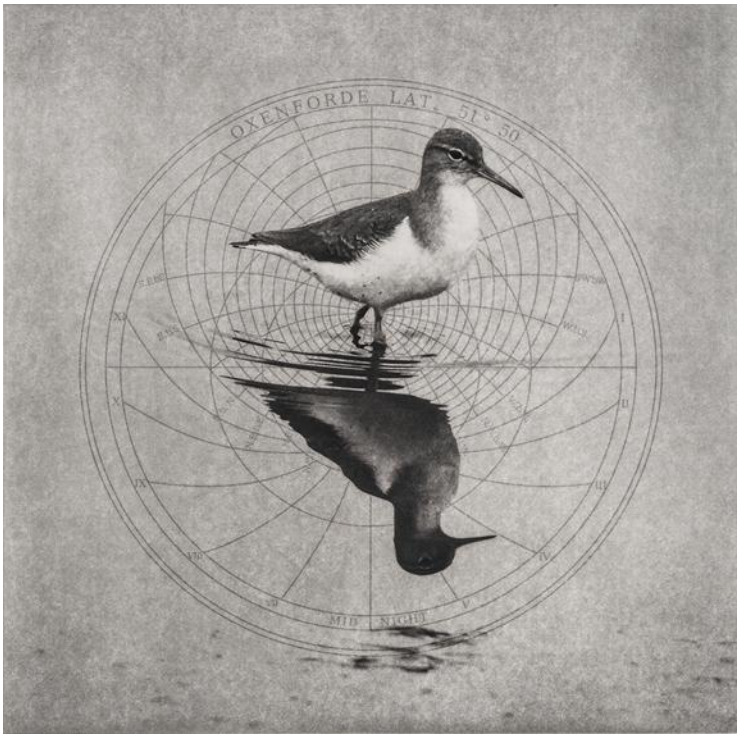


BIRDS ON THE EDGE: COLLABORATION AND CHANGE

April Vollmer

In what felt like a cosmic coincidence, the pandemic of 2020 was the final year of my dad's life. At first that gave me the queasy feeling that somehow the world was a projection of my own mind, but I gradually settled down to making art, got vaccinated and began a new chapter. My way of working, my subject matter, my whole understanding of how printmaking fit into my life, everything shifted that year.

A few months before the pandemic I had moved from New York City to Santa Cruz, California, to care for my father and stayed for the duration, walking the ocean cliffs and watching the birds. Without a studio, I turned to photography and began a long distance collaboration with printers in Spain.

Living in New York City's art world is part of my identity as an artist. I moved there for college in 1975 and stayed, thrilled to be a part of exciting changes in contemporary art at a time when anything seemed possible. My understanding expanded and my artwork became more abstract, more complex, more layered, though still based on literal images from nature. I developed an identity as a creative printmaker specializing in Japanese woodcut, taught workshops and wrote a book about the process.

I traveled often to Santa Cruz where my mother showed me native plants and my father introduced me to the North Coast beaches. After my mother died my father moved closer to the ocean. In 2020 as he declined I tried to calculate the best course of action. Then abruptly on March 19, a state executive order shut down California, there were no choices to be made and everyone had to stay home.

I had the odd sensation of being trapped in paradise. Santa Cruz is achingly beautiful, but I was stuck there away from home. One thing I could count on during that time was the constancy of birds. Unaffected by the pandemic, they simply dealt with their usual challenges: climate change, habitat loss, oil spills, fishing nets, dogs. They always live on the edge. With the pandemic, the fragility of their existence seemed to echo our own vulnerability. I bought a camera with a 300mm lens, good enough to photograph nearby birds and small enough to use without a tripod. Everything creative had to be easy because everything else was so hard.

First I learned to be a photographer by taking thousands of photographs on my daily walks. I left my dad with a caregiver during the day and sorted photos sitting with him in the evenings. I began posting the bird photos on Facebook, matching them with famous paintings to keep myself and my friends entertained during those days of isolation. I started a book project called *A Continental Divide* based on those unexpected correspondences.

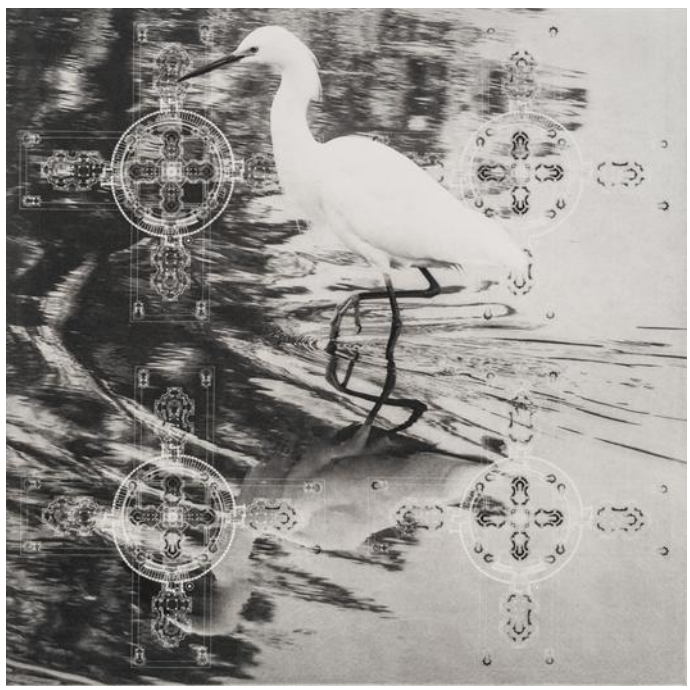
But I wanted a more complete expression, a fuller way to use the bird photographs in my printmaking. I noticed that my friends at Art Print Residence outside Barcelona were offering photopolymer platemaking for artists. I had taught Japanese woodcut there three times and had grown close to master printers Clàudia Lloret and Jordi Rosés, along with

their daughter Ariadna Abadel. They had originally opened the studio to print for well known artists and had adjusted to changed circumstances by opening the art residency program where I taught. With the loss of international travel they began offering platemaking.

This was the first time I had truly collaborated with master printers. Because of their expertise and our personal connection, I knew I could trust their decisions even without the opportunity to meet in person. We worked simply, in one color on half sheets of Rives BFK. I refined the photos on my laptop, adjusting shadows and reflections, and added layers of architectural plans, scientific diagrams and patterns from other parts of my experience, keeping focus on the birds. We emailed back and forth about size and color, which photographs to include and the number of prints to make. I had to resend a few where the contrast was hard to transform into plates. I expect there was trial and error in the studio to bring out subtle contrasts, but the package I received a few months later was astonishing. I could see an experienced hand in each image, the subtle sense of touch gave a softness to the photographic plates, they were much more than mechanical reproductions.

With a new appreciation for the rich possibilities of collaboration, when I returned to New York I arranged with Esther K. Smith and Dikko Faust of Purgatory Pie Press to create a title page of hand set type with information about the project and the names of the birds to complete the 12 sheet portfolio.

I continue to work with the bird photographs I took that year. I have made a few new hand cut Japanese woodcut prints, the technique I was known for before this year of cosmic coincidence. But collaborating during the pandemic marked a permanent change that shifted my life and my printmaking into unexpected territory. I stopped doing everything myself, I loosened my reliance on my New York studio and committed more to California, recognizing how essential it has always been to my work. So what does it mean for the future? More birdwatching, more collaboration and a deeper recognition of the source of my printmaking.



Artist Information

April Vollmer is a New York based artist specializing in *mokuhanga*, Japanese woodcut. After receiving her MFA from Hunter College in 1983 she participated in the *Nagasawa Art Park Program*, Japan, in 2004. She has taught classes at the Japan Society and the Lower East Side Printshop in New York; Cabrillo College and Kala Art Institute in California; MakingArtSafely in New Mexico; The Morgan Conservatory in Ohio; *Art Print* residence in Spain, as well as many other locations. Vollmer actively promotes cultural exchange through the study of mokuhanga and was on the board of the triennial *International Mokuhanga Conferences* in Kyoto and Tokyo and communications attaché for Hawaii and Nara. In addition to exhibiting her prints, her work has been published in journals including *Science*, *Printmaking Today* and *Contemporary Impressions*. Her book on the contemporary use of *mokuhanga*, *Japanese Woodblock Print Workshop*, was released by Watson-Guptill in 2015.

aprilvollmer.com

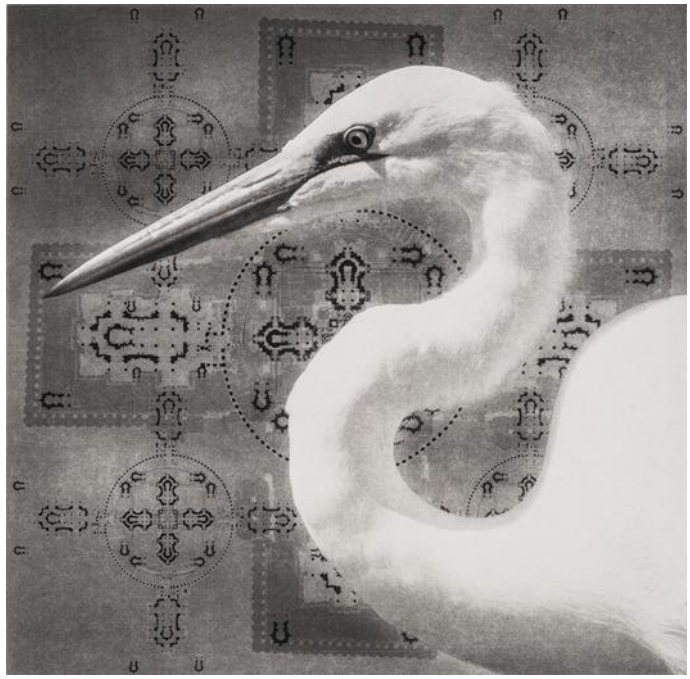


Image Documentation

Photo credit: Paul Takeuchi

Spotted Sandpiper Standing (portfolio *Birds on the Edge*), photo etching, 15" x 19.5", 2021

Radiant Bird (double crested cormorant), *mokuhanga* on Sekishu washi, 13" x 10.6", 2021

Marbled Godwits and Whimbrels Foraging (portfolio *Birds on the Edge*), photo etching, 15" x 19.5", 2021

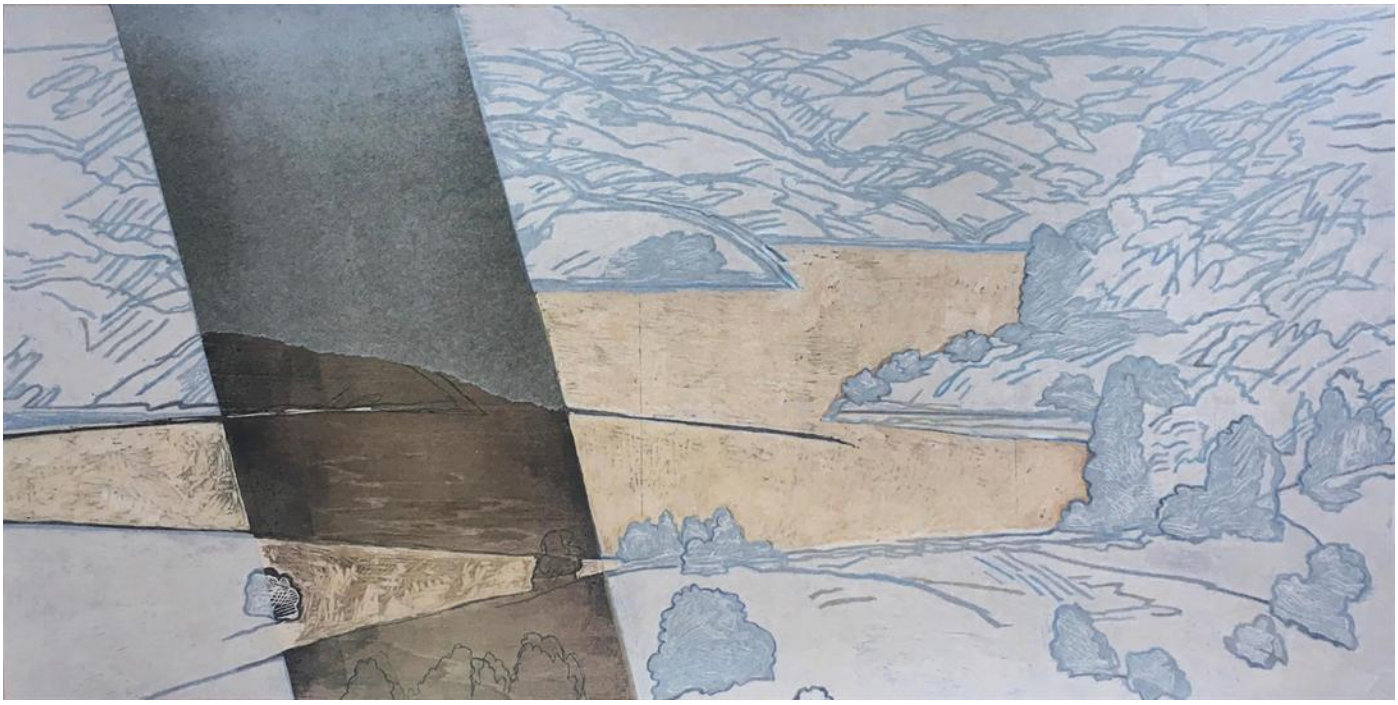
Brown Pelican Balancing (portfolio *Birds on the Edge),* photo etching, 15" x 19.5", 2021

Snowy Egret Stirring (portfolio *Birds on the Edge*), photo etching, 15" x 19.5", 2021

Sanderlings Running (portfolio *Birds on the Edge*), photo etching, 15" x 19.5", 2021

Green Heron Fishing (portfolio *Birds on the Edge*), photo etching, 15" x 19.5", 2021

Great Egret Hunting (portfolio *Birds on the Edge),* photo etching, 15" x 19.5", 2021



MISTAKE + DISASTER = ENLIGHTENMENT

Donna Westerman

What was my work like before the shift? You could call me a traditionalist, old school, classical with a modern twist. I was trained in the techniques of the masters at the Boston Museum School in the early 60s. We actually set up easels in the museum to copy masterpieces. The museum provided drop cloths and easels and stamped the copies as *copy*, designating a certain percentage as larger or smaller than the originals.

This must have had a strong influence on me. Since then, my work has always been process oriented. I have an interest in demanding techniques from earlier eras. As a professor for 35 years, I passed this knowledge on to my students and was sometimes chastised as "being too hard on them."

However, going back to my early days, further training on the West Coast at Otis Art Institute provided a balance. We were allowed to be free, to experiment.

I was never afraid to experiment, as evidenced by my pioneering efforts in computer graphics. I set up the first computer graphics program located in an art department in the country in 1978 and was named *Innovator of the Year* by my college as well as the College District.

In those early days we pushed the printers and plotters to their limits and wrote our own software to create tessellations and animations. But as a dyed in the wool printmaker, I considered computer generated images as completely separate *animals* from the *fine arts*, especially printmaking.

Not so long ago the digital print, *gicleé* or now preferred *archival pigment print* was an anathema to most of my printmaking world. There was a definite snobbery against the use of the computer especially in the printing process. Photos of paintings were being marketed as *fine art prints*. But *hand done* was the operative definition of a fine art print to the print world. Most people, having little knowledge of printmaking, really don't understand the difference between reproduction and handmade, editioned prints. I admit that I still have a small prejudice against *archival pigment prints* even though, as you will read, the computer eventually enhanced the event that unfolded in my practice and led to growth. I was and suppose I still am a *traditionalist* but by a twist of fate, have become unconfined…and here is my story:

The writer Robert Macfarlane said, "Ideas like waves…arrive with us having traveled vast distances, and their paths are often invisible, or barely imaginable."

Approximately four years ago I began a large reduction woodcut of an oak tree of unusual shape—a single trunk covered in short horizontal branches which zig-zagged up from the ground. The woodcut was 48 by 20 inches requiring an assistant to help with registration. I inked it freely with Nori paste mixed with gouache and printed it on a favorite Korean paper (no longer available) in an edition of 15. As I was preparing to apply the third reduction layer, we discovered that the entire edition had disappeared from the studio!

I put the wood aside for three years, disappointed and frustrated, until one day I took a look at the wood and its unusual patina from age and the remains of the colors.

In a *barely imaginable* moment It occurred to me to have an archival pigment print made the same size and directly from the wood matrix and to create a drypoint image on plexi to print on top of that. It happened that Jenny Robinson, a printmaker I had been working alongside in the studio at Kala, had been encouraging me to work in drypoint and this might be the time to experiment with that technique. This way the result would be a true handmade print! I had a friend print the digital image on different papers (a beautiful Japanese paper called Aya as well as various 100% rag papers made for printers) and the color shifted on some of them, which surprised me but in an interesting way. The grain of the wood and carved surface made the paper look exactly like the wood itself, creating an interesting surface texture. I used the wood matrix as a template for the drypoint, enhancing the gesture of the original drawing.

With my assistant, we soaked the digital print, used oil based ink on the plexi, *carefully* wiped the surface and carefully placed the print on the inked plexi. But…we mistakenly placed it upside down so that the top of the image was now at the bottom and vice versa!

Eureka!! The tree had now become a topographical map and the carved surface added to the topography.

Suddenly I saw a new way of using the marks made by hand by combining mediums and letting the chips fall where they may, so to speak. I was overlapping images in a new way and using the technology I had dismissed, the question was…where might this lead me?

Now I had discovered my own original use of the digital print, highlighting surface textures which could be

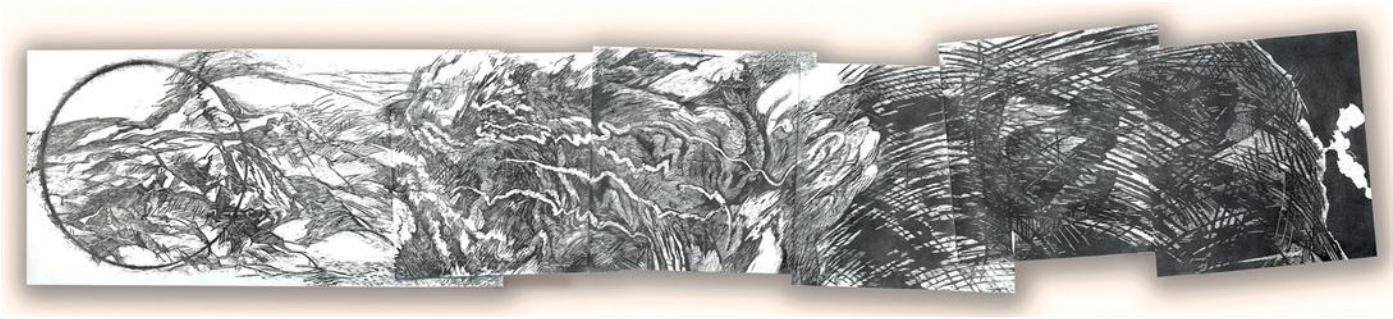
manipulated in magical ways in combination with other printmaking techniques thereby preserving the term, *hand done*. Perhaps my interest in *mapping* could lead to utilizing some of my past carvings in various combinations and with drypoint to create a fresh new series. The idea of mapping covers many approaches. My interest for the past (quite a few) years has focused on landscape and my place in it. Maybe this theme could be expanded.

I had previously been interested in various means of mapping, such as the way satellite photos are placed topsy-turvy to create the *whole image* and in the stick maps of

the Pacific Islanders. These methods influenced my 15 foot woodcut installation, *Generation* as well as the format of some of my wood engravings. My carved reduction wood blocks could be scanned and *enhanced*, perhaps even from the original drawings in order to maintain a *familiarity*, or to explore new territory in the possibilities available through digital printing.

Artist Information

Donna Day Westerman, born and raised in Detroit, MI, is an artist-educator now living in Orinda, CA. She received her MFA in Printmaking/Painting from Otis Art Institute in Los Angeles in 1965. Later, as a professor and chair of the art department at Orange Coast College in Costa Mesa, she received honors for establishing (in 1979) the first Computer Graphics program in the nation within an art department. After a long and active affiliation as a board member with the Los Angeles Printmaking Society and upon retirement from OCC, she moved to Northern California and set up a studio in Oakland. An ongoing artist-in-



residence at Kala Art Institute in Berkeley, she has focused her work for the past 12 years on woodcuts. Since 1960 her work has been shown both nationally and internationally and is in many prominent public and private collections.

Image Documentation

Equivalence, woodcut archival pigment print and chine-collé, 12" x 24", 2022, photo credit: Jenna Tessler

Storm Over Briones Rainbow, reduction woodcut with chine-collé 12" x 24", 2021, photo credit: Jenna Tessler

Notes on a Place, two-block woodcut, 30" x 30", 2014

Osculation, reduction woodcut archival pigment print and drypoint, 48" x 20", 2021, photo credit: Jenna Tessler

*Generation (*detail of panel 1), 2014, photo credit: Luz Ruiz

Orinda Fog, detail of woodcut matrix, 48" x 36", 2011

Generation, woodcut, 30" x 180", 2014, photo credit: Luz Ruiz

Generation (detail panel 6 which is a map of San Francisco with wave patterns, inspired by Pacific Islander stick maps), 2014, photo credit: Luz Ruiz

Fluctuations, woodcut archival pigment print and drypoint, 12" x 24", 2022, photo credit: Jenna Tessler

COVID CHRONICLES, A SOCIAL PRACTICE

Ellen Shattuck Pierce

Linoleum is a sketchbook for me, a meditative place. Making a linocut allows me to slowly carve lines that are very certain in this uncertain time. Since March 16th, 2020 I have created imagery related to the pandemic, resulting in the *Covid Chronicles*, a series of 16 relief carvings. The carvings, each 18 by 24 inches, chronicle my experience of the pandemic in Boston, Massachusetts and its wider impact in the United States. Making the *Covid Chronicles* pushed my printmaking to be a social practice and source of healing.

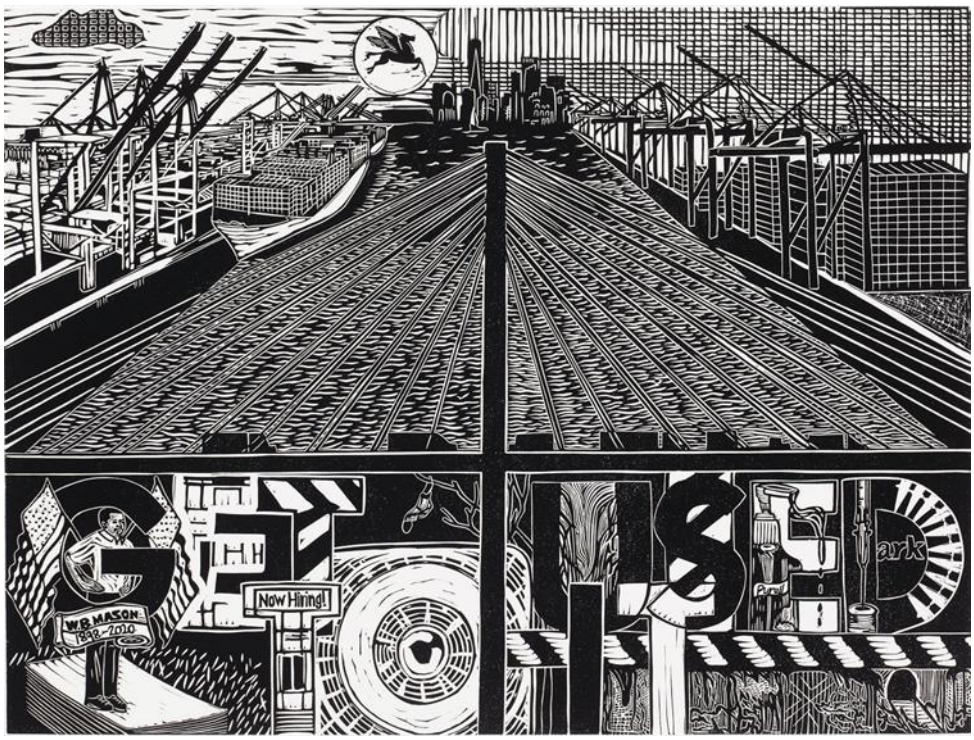
As a mother and a public school art teacher, I have had a window through which to view the pandemic's effect on families' lives. With the pivot to online teaching, I zoomed into 230 homes to teach art to kindergarteners through fifth graders. Making the linocuts gave me some sense of agency. By recording the pain, anxiety and grief I witnessed, I aimed to escape despair and make sense of the chaos. Nearing what we are starting to hope will be the end of the pandemic, the series serves as a remembrance and a validation of our shared experience, along with a cautionary tale of what we hope not to repeat when the United States faces its next pandemic.

Recounting a narrative during periods of intense social upheaval has long been a tradition in printmaking. Francisco Goya's *The Disasters of War* and Kathe Kollwitz's *War* are both harsh indictments of war as told through a cycle of gut-wrenching images. Unlike her male peers, Kollwitz chose not to include scenes of combat or material ruination, but took the perspective of home and the war's devastating effect on mothers and children. Her unique vision sustains me in my own efforts to recount the effects of the pandemic on the home front and in our schools.

Composing images for *Covid Chronicles*, especially in the first year, was in part responding to the overwhelming challenge of processing so much horrific news in so little time. Each of these prints holds a lot of information, packed close. The compositions are visual expressions of what I woke up to every day. In disbelief I would look at the news and say to myself, "All this is happening, all at the same time and all of it true."

My first print refers to a time that seems hard to remember now. We were all set for a two week disruptive adventure, sent home from work and school. My pre-pandemic self would never have believed that I am now carving images 17 and 18, in hopes of ending a 3 year project. When I began, I only had two formal considerations: the size of the blocks and the color of the ink. I felt reacting to events in real time demanded new amounts of space and effort not required of me ever before, so I chose to work with large blocks. I also felt black and white would match the mood and keep attention focused on the imagery. It was not a time to linger in a cooperative print studio, printing multiple blocks of color. I could proof my blocks using only black ink. Occupying shared spaces could be a death sentence. Limited time and space in the studio still prevent me from doing editions.

From news bits and screenshots of data, I print, cut and arrange, together with my sketches, a large collage. I keep



moving the pieces and drawing until the collage coalesces, at which point I make the final drawing on tracing paper, which I transfer to a block to carve. Preparing imagery for the 15th print, I wept as I felt a curtain being pulled back and watched my mind make a parallel to a childhood experience. What played before my eyes were all the belongings my mother had given me from my sister, who died at four years of age and whom I never met. What lay on my studio table were newspaper headlines, sketches, photographs and tracings. I felt I'd been tracking and collecting items of grief my whole life, trying to organize them in an effort to understand and become a part of my family's grief or the nation's grief. It was as if rearranging the contents would lead me to striking the correct composition, unlocking a key and releasing me. And it does in some way. I feel deeply satisfied when I have sorted through all the chaotic news and taped it all together to hold. I feel I have gained some knowledge or at least agency over the things I cannot know. I wondered if this process, of making meaning through images, could help others.

I had begun to envision *Covid Chronicle*s like the *Bayeux Tapestry*. While the cycle of prints reaches only 32 feet (not 224), the idea of a continuous narrative appealed to me and I imagined installing the prints as a record of time and events. Covid posed problems for in-person exhibits, but I could share the work on social media, and the response from viewers connecting with the prints was gratifying. I love the democracy of print as it is replicable and relatively low cost so many people can have access. I wanted people to have my prints if it brought us closer, but they were too large and too many to share easily. Thus I printed mini-prints and sent them to anyone who asked with the request they answer a question related to the print on the postcard. The graphic nature of print and its ability to capture exacting detail made the *Covid Chronicles* read like tarot cards. Viewers responded to my written prompt and had visual reminders of the pandemic with which to make meaning. The conversations that transpired helped me metabolize the pandemic. I received responses capturing moments of resilience, mutual aid, beauty, humor and pain. I plan on printing a *Covid Chronicle Workbook* of the prints, writing prompts and space to respond so people can tell their own Covid story.

History is messy, unpredictable and uncertain when experienced firsthand. The pandemic may seem like a jumble in our minds or so painful we just want to forget. The *Covid Chronicles Workbook* is a means of building a narrative around a traumatic experience that we can absorb. When sifting through my sister's things, I found I could not control her absence in my life but I could choose a response; I put her possessions together in my mind to make her real to me. Participating in memory-making is an act of resistance; it helps us gain some agency over our grief.

I hope the *Covid Chronicles Workbook* provides images, space and time for considering the pandemic and our response so that it helps us develop clear narratives and deep knowledge. The next generation will ask us what it was like. The story we tell will shape their response to future epidemics by passing to them the knowledge of things that helped carry us through.

Artist Information

Ellen Shattuck Pierce is an artist and educator living in Boston, MA. She loves printmaking and its historical role in disseminating knowledge, its use as a decorative art, and its use as a medium for protest. She embraces all three of these aspects by using relief cuts to create allegorical scenes of American life in her prints, books and wallpaper installations. Her work has been shown in France, the United Arab Emirates, Cuba and Portugal. She graduated from UMass Boston, and received her Ed.M from Harvard. Being Canadian, she longed to return to Canada and moved to Toronto to complete her MFA at York University.

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Image Documentation

photo credit: Will Howcroft

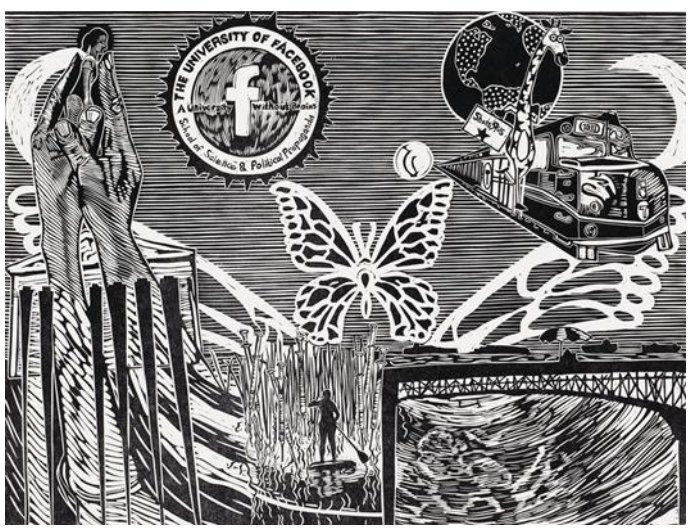
Half a Million Today, relief cut, 18" x 24", 2021

Get Used to It, relief cut, 18" x 24", 2022

Pandemic Month 11, relief cut, 18" x 24", 2021

Circling Around, relief cut, 18" x 24", 2021

Hot Vax Summer, relief cut, 18" x 24", 2022



FLIPPING THE PARADIGM

Kristina Nobleman

My approach to printmaking is shaped by my love of fabric. This has led me to some unconventional methods of making monotypes. By challenging myself to be as free as possible of preconceptions and assumptions about what printmaking is, and experiment intuitively, one discovery has led to the next in medium, materials, methods and scale in my printmaking practice. These discoveries have transformed the kind of art I make and the way I think about my materials.

I found my way to printmaking via the world of textiles: first, as a fashion designer, then as an arts educator at the Textile Arts Center, New York and finally as a fiber artist. Once I began printmaking, I began working with cloth in an entirely new way. One of my first printmaking experiences was in my studio, gelatin printing with a few small textile fragments I had instinctively included. I responded to the collaborative nature of this process and the fact that it allowed space for improvisation and spontaneity. In my past experience with cloth, from sewing to weaving to stitching, work is built up over time and throughout multiple sessions. The immediacy of the monotype medium soon became addictive, especially when paired with the natural fiber materials that I found so beautiful. As my practice developed and I learned to print monotypes from local printmakers and artists on a professional press, the combination of fiber and printmaking became the center of my practice. The organic, evocative imagery created by the grid of warp and weft was a rich source of inspiration. I have maintained the tactile pleasure of working with cloth by constructing/deconstructing the textile fragments that I use as my printing matrix, either pulling threads out of the woven structure or opening the weave of the cloth with my fingers.

As paper has now become my primary working material, I'm finding that, like cloth, the interactions that occur between the fiber of paper and the ink are both nuanced and beautiful. I initially printed on cotton-based Western papers like Rives BFK, but I didn't enjoy handling them due to their stiffness and weight. Instead, I began working exclusively with Japanese papers. Their inherent qualities, flowing, yet crisp and foldable, are an inspiration to me. I find that manipulating these papers draws upon my earlier experience of sewing, draping and constructing with cloth. I predominantly work with kozo, a paper which is both strong and supple, perfect for folding. It is essential for much of my work, due to the dimensionality it is capable of achieving and its exquisite translucency. This adaptable paper helps me to create work at times sculptural and at other times defined by the light behind it.

Another Japanese paper I work with is sekishu, a thin tissue typically used in art conservation and book

mending. When I accidentally tore one of my first prints on this paper, I used a small piece of it for mending, just as it is meant to be used. I liked the idea that something so delicate could be the basis for restoration and repair, so I patched more prints with discarded scraps of tissue, intentionally referencing the Japanese mending art of *boro*, a textile tradition with deep historical roots. I have recently started recycling the remnants of past work into something new by making twisted paper yarn out of my discarded prints. When used as my matrix, the leftover ink on the thin, tangled paper yarn makes its mark by seeping through the paper on top of it as it goes through the press. A new image is created by the traces of ink left behind by the tangled strands. I have no doubt that Japanese papers will continue to guide my work through the adaptability of their fundamental qualities.

A pivotal shift occurred in my work during the *In Cahoots* printmaking residency at, Petaluma, California in 2020, where I began working on a much larger scale. Handling the sizable sheets of thin, lightweight kozo paper was a new experience, and in an early print the paper inadvertently became creased under the press. I initially considered the wrinkle an imperfection, but then I decided to embrace this unexpected outcome because I liked the textural component it added to the work. In two subsequent series named *Cracked* and *Fractured*, I enabled these textural moments with gentle guidance, while trying to let go of preconceived outcomes. As I continue to focus on the active manipulation of the paper, I have moved from improvisational wrinkling, crumpling and crimping to more deliberate textile-related techniques like pleating, tying, stitching and folding. All of these techniques have become the basis of a significant theme in my work: texture.

After my residency ended, I began to devise ways to compress large sheets of paper onto the area of a smaller press bed. I adapted the textile dyeing technique of *shibori* to the printmaking process by stitching and gathering the

paper so the ink wasn't able to penetrate through areas of the paper. Just as with a pleated skirt or curtain, a significant length of material is gathered up in a bundle. When unstitched, the paper expands to its original size, revealing untouched voids of white paper intermingled with organic patterns created by the inked textile that lay underneath it as it went through the press. Evidence of the *shibori* process remains in the print, in the seemingly starched creases that maintain their shapes in the paper as well as in the impressions made by the binding threads that I used to create these sculptural forms.

Working in this new way has transformed my approach to printmaking. Instead of working the plate to create the image, I am working the paper. This manipulation of normally static surfaces has become a key aspect of my work. In both my *Unfolding* and *Imprint* series, multiple images of the same fabric matrix (used as a printing substrate) are printed onto a single sheet. I run a randomly-folded piece of paper through the press, unfolding and refolding it in a new way each time, running it through the press again and again until the image is rich with different moments of the encounter between textile, ink and paper. The diverse effects achieved by this role reversal of matrix and paper are profoundly exciting to me. By blurring the line between textile and paper I hope to make work that impacts viewers on a visceral level as they respond to texture, pattern and light, as opposed to subject matter or narrative. A *beginner's mind* approach has led me to some gratifying discoveries in my art practice. By adapting to circumstances and allowing myself to be guided by my materials, I've been able to shift my mindset about what my work is and how to make it.

Artist Information

Kristina Nobleman is a multidisciplinary artist who works with textile, ink and paper. Her large-scale monotype prints, collages and sculptural pieces explore the aesthetic and sensory possibilities that fiber has to offer. She has exhibited in the San Francisco Bay Area and New York and has work in the collections of The Ritz-Carlton in Santa Barbara, CA and Stanly Ranch in Napa, CA as well as in private collections nationally. In 2020, her work was included in the *de Young Open Exhibition* at San Francisco's de Young Museum. She is also a member of the California Society of Printmakers.

kristinanobleman.com

Image Documentation

Mountain Fold 7, monotype with etching ink on okawara paper, 20.5" x 16.5", 2022, photo credit: Jack Simpson

Crumpled 2 (detail), monotype with etching ink on kozo paper, 41" x 50", 2021, photo credit: Jack Simpson

Shibori 2, monotype with etching ink on kozo paper, 37.5" x 76.5", 2021, photo credit: Jack Simpson

Valley Fold 6, monotype with etching ink on okawara paper, 20.5" x 16.5", 2022, photo credit: Jack Simpson

Imprint 3, printed sekishu on panel, 24" x 24", 2021

Shibori, monotype with etching ink on kozo paper, 36" x 36", 2022

CELL PROJECTS

Kent Manske

I have always been attracted to work that is narrative, asks difficult questions, and sends my head and heart new places. Formal abstraction, decorative work, or work seemingly void of content rarely commands my viewing interest and has never satisfied my hunger to make things. I have often wondered how making formal work, rather than anthropological work, sustained an artist's interest. I discovered the answer when a shift in my own work revealed the intimacy and inventiveness of form without the need for implicit content. Who knew it would bring such pleasure.

I began inventing imaginary cells in 2016 to distract myself from making socio-political work, the focus of my printmaking for the previous 40 years. This new biological focus eased my mind from the all-consuming contentious Presidential election campaign that seemed more like a cannibalistic circus than a demonstration of civil democracy. This conceptual shift towards beauty and wonder soon dominated my studio practice.

The shift started in my sketchbook while traveling by train through Europe. Using a small watercolor set, I began creating imaginary biological forms. The goal was to relax and to focus my work on celebrating life rather than on the dramas and contradictions of politics and human behavior. Upon returning home these biological inventions continued to command my attention.

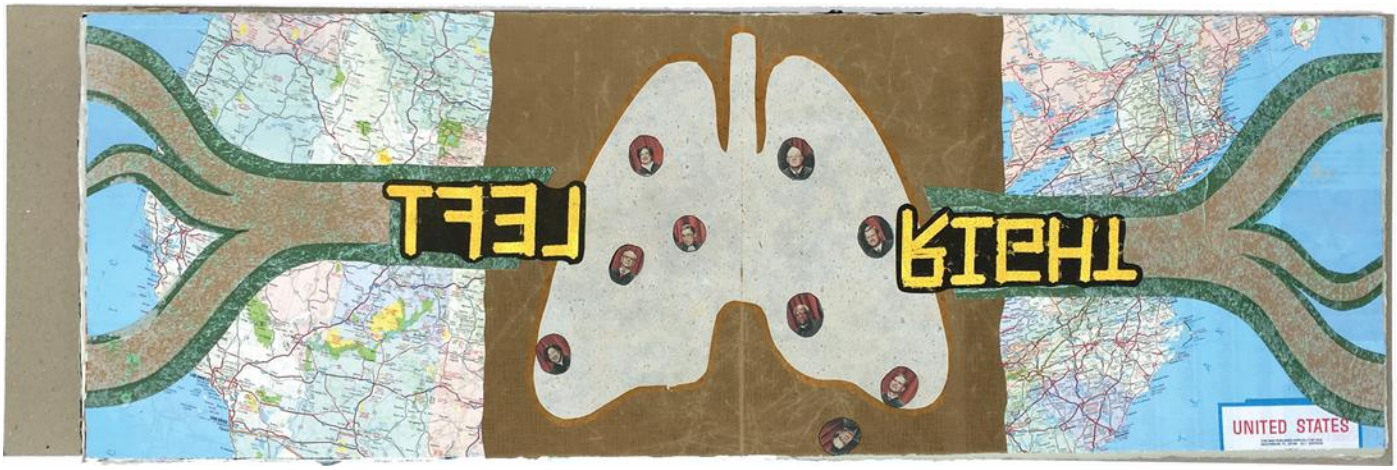
The first completed body of work was *Cells 1–56*, a series of screen-based monoprints trimmed to 21 inch circles and mounted on aluminum. *Cells* began exhibiting as variable site-specific installations—small clusters titled *Omnis Cellula e Cellula: All Cells from Cells* and wall size

installations titled *Genetic Garden*. The one-of-a-kind prints evolved through the loosely planned and unplanned layering of screenprinted ink that welcomed serendipitous results and unintended consequences as opportunities. Working this way was in search of new relationships with an understanding that our world is an expression of happenings—movement, change, flux—not things.

While *Cells 1–56* were evolving in the studio, I was compelled to make an ambitious political work to flush the upcoming election out of my head. The artist's book *Between the Burners* repurposed older prints,

representing back burner issues, and collaged them with new prints, representing front burner issues, to expose the vulnerabilities of concerns facing us with each four-year election cycle. The 48-page book, with embedded electric stove burners on the covers, served its purpose. It also marked a media transition for me, the introduction of print collage that influenced forthcoming cell projects including *Weave*, *Specimens* and *Symbiosis*.

Weave, an 8 by 12 foot print collage on handmade paper, looks to the wonder and beauty of natural systems, our interdependency on them and the perils we face, and will face, if we do not respect the natural order of things. *Specimens*, a collection of 68 organic inventions, references scientific study from the microcosm to the macrocosm, from cellular biology to deep space. Each specimen is a handleable art object containing between 10 and 50 individual elements made from screen-based monoprints, discarded prints, and make-ready that were cut up, layered and adhered with wheat paste using an etching press. *Symbiosis*, a 9 by 12 foot site specific installation of 61 *Specimens*, suggests evolution, mitosis, infinity and mathematical certainty. When planning the



installation, I was thinking about evolution from a single mother cell, order and complexity without management, and understanding and reciprocity as a cycle of giving and receiving.

When *Cell Projects* first became public, I was self-conscious about exhibiting work of a formal nature. I felt my identity as an artist was through my conceptual work—using personal symbol systems to explore contemporary issues and concerns. When studio visitors began gravitating to the new biological work, it awakened something in me, providing some comfort and reassurance that what I was doing was okay, and perhaps adjusted my ego a bit. When gallery visitors shot selfies in front of installations, I laughed because that had never happened before.

It has been quite satisfying to have my own conceptions about art and my art practice change with a simple shift in perspective. I've become less rigid about following a self-described path for what a resolved work should be, and less driven to believe a completed work must satisfy a focused communication objective. Whether making formal or issue-based work, inquiry and introspection about the interconnectedness of things is what drives my need to create. It is through the creation of images, symbols and visual narratives that I explore my being and belongingness in this ever-changing, complex phenomena called life. This investigation helps me access my own truths and facilitates my understanding of the world in a broader context.

Artist Information

Kent Manske creates images and symbols to inquire, process, manage, convey and assign meaning to ideas about human existence. He uses printmaking and book publishing processes to create one-of-a-kind and limited-edition works on paper. Manske has a BFA from the University of Wisconsin, Eau Claire and an MFA from The School of the Art Institute of Chicago. He is a co-founder of PreNeo Press in Redwood City, CA. His work can be found in public and private collections including the San Francisco Fine Arts Museums and the Oakland Museum of California.

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Image Documentation

Genetic Garden: Cells 31–56, installation of screen-based monoprints, 192" x 96" x 2", 2018

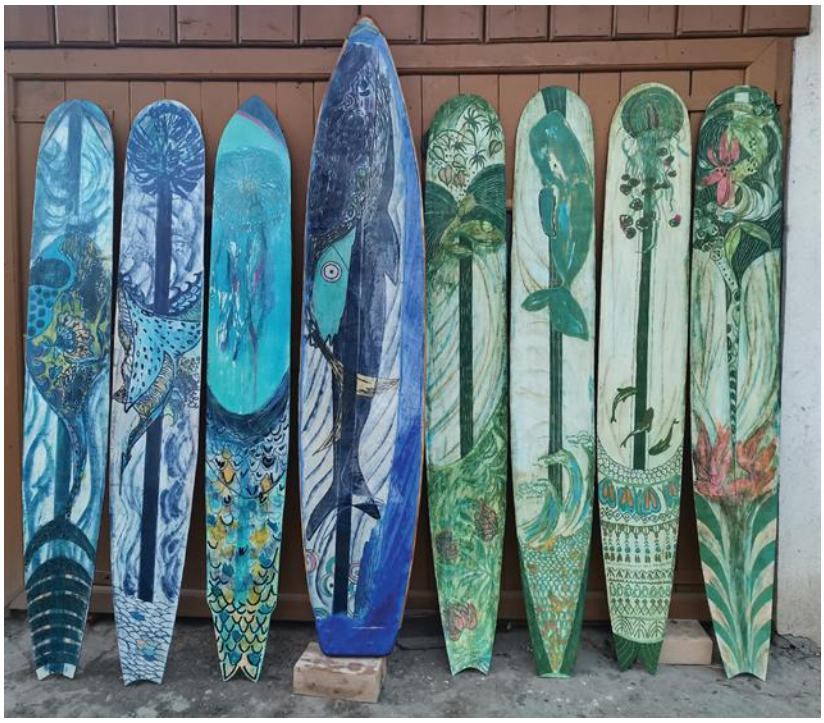
Sketchbook, 5.5" x 4.5" x 1.25", 2016

Specimen 48, screen-based print collage, 10" x 10", 2022

Between the Burners, two-page spread, artist book, 12" x 18" x 2.25", 2016

Between the Burners, artist book, cover, 12" x 18" x 2.25", 2016

Symbiosis, installation of 61 screen-based print collages, 105" x 144", 2022



THE OCEAN WAVE PROJECT

Ariadna Abadal and Teofil Androne

When you see the beauty of the sea, when you gaze at the hugeness of the ocean, whether you catch a wave or not, you just have to be there and be a part of it. That's what makes you feel alive. This is a project where the passion for water, surfing and art meet. Started together in 2021, this interdisciplinary project fuses different artistic techniques, combining our personal backgrounds with traditional knowledge. Our aim is to give a message of positive energy to the world, sharing our love for the ocean through art. Sea is a place where you can constantly get an authentic form of inspiration, joy and energy.

We love surfboards made of natural wood because it is a return to nature, to traditions, to the simplicity of art, and they are a good alternative to current plastic boards. In Hawaii, boards were traditionally made of wood, symbolizing their origin. Furthermore, by resorting to ancient techniques, we always find a story to tell. Imperfections of the wood, variability of the natural fibers and variation of natural plant colors forces us to be adaptable like a wave, building a final work with an artistic harmony.

The project was born just after the pandemic when we met each other in person. We both are artists working in different fields. Since 2016, Ariadna was doing lithography on wood and Teofil was constructing *alaia* boards (pre 20th century Hawaian) for surfing. We both were creating from wood and that's how the idea of the *Ocean Wave Project* came up. Each piece of art is basically made from two main components, wood and canvas/paper. First we create the matrix, which will be printed on fabric or paper. After printing, we transform the boards into something beautiful that also has a practical use. The result is a piece of decorative art, which can also be used for surfing. It is amazing that after printing we can prolong the life of the art on the wood boards.

This project combines *mokulito* and *mokuhanga*. Both techniques were born in Japan and use wood as a matrix. *Mokuhanga* is the traditional Japanese woodcut and usually uses water-based inks for printing, and *mokulito* is a kind of Japanese lithography that uses wood, instead of limestone, as a matrix. Our challenge was to combine these two processes in one matrix, as *mokulito* uses oil-based products while *mokuhanga* uses water-based products. We were successful, and called the process *mokulitohanga* as it is a fusion of the two, and as far as we know, it is the first time that anyone has combined these two methods in one board. The *mokulito* matrix, after printing four to five images, is made into a surfboard. Other words that we are using for this metamorphosis are *lithosurf* or *mokulithosurf* because it is the first time that a lithographic matrix has been reused as a surfboard. In addition, we like to prepare our own pigments. We extract the natural pigments from flowers, herbs and plants and use traditional Romanian recipes that are followed for dying floral carpets. We dye the natural fibers of the canvas or paper and we also create inks from the pigments to be added during the printing process.

During 2022, we have been selected to participate in *Impact 12*, the international printmaking conference in Bristol, United Kingdom. We also have been part of the

surf festivals organized by the SurfAcademy, such as the *Surf Race IX* and the *SurFest 2022* in Constanta, Romania. In 2023, we have been invited to exhibit at the *11th International Printmaking Biennial of Douro*, in Portugal and we are looking forward to being part of many other events and exhibitions around the world.

After showing work in a number of locations, it is rewarding to think that your art can travel far and wide and at the same time, someone can use your handmade art to surf and enjoy the sea in many locations. In the end, we are all connected by the oceans and hopefully our art can further that relationship.

Artist Information

Ariadna Abadal is a biologist and printmaker. Since 2012, she has been working in Art Print Residence, a printmaking residency founded by her family. She has been teaching mokulito, photo-etching and electro-etching and is familiar with the other traditional printmaking techniques. She conducted a workshop in Québec and taught a two-week course at Miró's Foundation on Mallorca Island. Recently, she's participated in international biennials and exhibitions in Armenia, Japan, Romania, Portugal, United Kingdom, Bulgaria, France and Australia. She received Honorable Mention in the *Awagami International Mini Print Exhibition* and Second Mention in *Miniprint Cantabria* (2021). She researches nontoxic printmaking techniques and teaches workshops in Mokulito and other methods.

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Teofil Androne graduated in Fine Arts from the University of Arts, Bucharest. A plastic artist and museographer at the National Museum of Agriculture in Romania, he is also a painter, sculptor, carpenter and shaper of alaia surfboards. *Never Give Up* started a new concept of art related to the world of water, surfing and nature. He has recently been in personal and group shows, locally and abroad. His art is simple and quick. His inspiration comes from nature, surfing and the simplicity of natural life. He experiments with different mediums, both in engraving and painting. He uses acrylic paints, inks and natural colors.

Image Documentation

Surf boards created on first and second part of the project, matrixes transformed into surf boards, 2021

Three wood boards, mokulito matrixes created on the third part of the project, 2022

Teofil Androne printing, 2021

Ariadna Abadal printing, 2021

Ariadna Abadal, doing mokuhanga printing process, 2022, photo credit: Jordi Rosés, Art Print Residence

The Ocean Wave Project, 2nd part of the project, mokulito printed on fabric and the matrixes, 2021

Surf boards created on the second part of the project, matrixes transformed into surf boards, 2021

CHARTING A COURSE

Louise Bloom

All of us impassioned by printmaking have been encouraged to change lanes during the travels of our practice, sometimes interrupting our trajectory and uncertain of the road ahead. Creative process by its nature invites us to adjust and shift, or (maintaining the energy of making) it wouldn't be creation. I have found it interesting to make note of the proverbial 'stations of the cross', to know what terrain has invoked the shifting of gears.

I am now aware that charting one's process, noticing, and documenting the events that bring about changes in creative direction, can help to clarify overarching themes that bring light to the purpose of one's inventive spirit. As the knowing of what we want to say evolves, this knowing strengthens the work.

I experienced the first change in direction, this disruption of my printmaking route, sometime in the late 1990s when I began to nurture a strong desire (an intuitive sense) to release the print from the wall, I wanted the image to retreat from the frame, to resist the glass that separated it from its audience. I resented the kind of preciousness and alienation that kept the idea of 'artist' (and the printing processes) aloof and unavailable. I experienced a public who wanted to know *how* it (the print itself) came into being. The glass felt to me like an aggressive barrier, rendering the beautiful texture of the paper and the ink tones of the print muted, diminished.

As a first response to this urge, I created a *book on the wall*, molding the support for two pages of print, and thus constructing a large open book. While avoiding the frame, my primary focus while etching became hanging scrolls and Japanese paper using marouflage to canvas. To avoid the frame, when etching, I worked on Japanese paper, producing long hanging scrolls. I would use marouflage of Japanese paper to canvas, to eliminate the glass.

I remain an active member at Atelier de l'Île, a co-operative print artist center in the lovely rural town of Val-David, Quebec, not far from where I live, a studio very well equipped for collagraph, etching, lithography, and silkscreen and (later) digital printmaking options.

In the year 2000, the studio proposed an artist's book project for members, the making of a print project that lived *off the wall*, offering unlimited opportunities to present work *on the table*. The frame had retreated. *Once again, my direction changed course.*

The artist book was gaining popularity as an art form. It remains an apt vehicle for print artists such as myself, who are preoccupied with form as metaphor. By emphasizing the materiality of text, I was able to import the textural and aesthetic dimensions of language into visual art. The artist book is therefore an intuitive genre that permits me to explore the symbolic interplay between text and image. My creative process changed and became rooted in an interest in *narrative* as a vehicle for transformation.

In 2018, reflecting my own way of working, I developed the project *Métaphore-Métamorphose*, a collaborative group installation, uniting the members of the Atelier de l'Île, from whom the project emerged. It was suggested that we imagine the challenges of our culture and/or how they might be transformed.

I had entered the world of installation. Thirty-six artists produced an edition of 7 prints, red, gray, and black, 12 inches in height and from 24 to 60 inches long. The works were pinned end to end from floor to ceiling creating a three-dimensional immersive environment, metaphoric representations of each participant. *Working for the group became the primary force.*

In 2020, the studio invited some members to participate in a collaborative three-dimensional print project that would offer an entirely new creative experience. Once again, a new direction took hold.

The call was as follows:

> The Resonance project will take the form of free-standing structures built in plywood, (maximum 6 x 6 x 6 feet) creating an architectural course in the exhibition space. The presentations will evoke in a conceptual and poetic way the histories of places which characterize the village of Val-David. Techniques: woodcut, copper, linocut, digital printing, video projection and soundtracks; each structure will become a matrix with the potential to produce the multiple and varied, thinking of the work in its tridimensional form, not as a simple support (for print), but as an integral part of the work. Groups of 2–4 invited. Historical information provided by the Society of History and Patrimony of Val-David, Quebec.

Our group of four Atelier de l'Île artists proposed *Sonnez-les-Matines* (*Ring the Morning Bell*), an homage to the Val-David church.

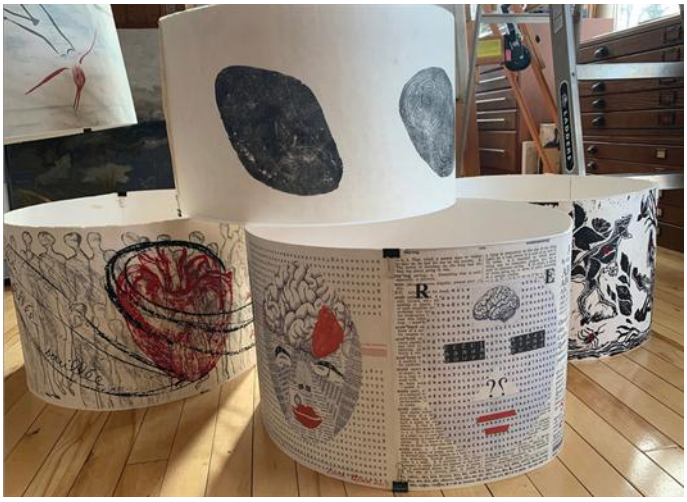
The challenge to collaborate artistically in an intimate group of 4 people was in some ways daunting, unusual for visual artists who had worked for many years mostly solo, in a traditionally competitive environment. The possibilities induced both excitement and anxiety. The experience was one of ebb and flow, of objectives addressed, of responses evaluated, of mock-ups and measurements, of deliberations and returns to original concepts, of estimations and decisive thinking, all within the limitations of a few in-person meetings, (the pandemic) wearing masks.

The advantage of working with others, I soon came to understand, was somewhat like what musicians do, riffing off the ideas of artistic companions, rather than holding a fixed interpretation. I feel this expanded my creative source, foreshadowing an element I will bring to future endeavors.

Integrating the historical element added a particular depth to our production, strengthening its significance by reinterpreting the original forms of the existing church building, while including the aspects of change by subtly incorporating in the print elements, as a 'new world' view of religious dogma. I became aware of the narrative possibilities surrounding historical subjects.

How has this experience changed my focus, my interests, my artistic production?

I have seen the way installation and three-dimensional creation can influence and/or stimulate the thinking and the philosophical questioning that is part of human capacity. I see that this *form of endeavor*, (collaborative immersive installation) has an opportunity to respond to and to slow the human cadence. *I feel that art as an environment offers an opportunity for contact and intimacy in a time when retreat from our usual overloaded settings prevents us daily from contact with ourselves.*



Since the advent of *Sonnez les Matines*, I had the opportunity to once again exhibit *Métaphore-Métamorphose*. In this iteration, I added a sculptural element, bringing in large overhead lampshade forms, covered by the 60 inch long prints. This added dimension and offered a whimsical and delicate element to the immersive environment that was already breathtaking and full of color. I noticed that this inspired both whispering and dancing, a delightful clue to new possibilities in printmaking moving forward.

Artist Information

For over 30 years, Louise Bloom has been a painter, printmaker, and art educator at the artist-run Atelier de l'île. Combining the traditional with the technological, she has taught and developed workshops in Quebec colleges and in U.S. print studios. She coordinated several projects at the Atelier de l'île and most recently curated *Métaphore/Métamorphose*. Her creative process stems from an interest in narrative as a vehicle for transformation. Print works on paper combine both illustration and text and are often intertextual and allusive in nature; a marriage between medium and message that employs irony to unseat the viewer's expectations. Louise has exhibited widely throughout her career, receiving 1st prize at *Miniprint de Rosario*, Argentina (2008). Her work is in the Bibliotèque Nationale et Archives, Canada and the Library of Congress, Washington, D.C. (2014).

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Image Documentation

Métaphore-Métamorphose: État III, installation Centre d'exposition de Val-David, Atelier de l'Île, Val-David, QC, 2022

Résonance: Sonnez-les-Matines, installation Atelier de l'Île printmakers, Val-David Church, Val-David, QC, 2021

Alice Awakening (interior four-page artist book—concertina), Rives BFK 270 grams, 9.5"x34", 2010

Métaphore-Métamorphose: État III, installation, overhead hoops, Centre d'exposition de Val-David, Atelier de l'Île, Val-David, QC, 2022

Resonance: Sonnez-les-Matines, confessional—construction, installation, Atelier de l'Île printmakers, Val-David Church, 2021

A FUTURE FOR TISSUE TRANSFERWARE

Lisa Sheppy

Underglaze tissue transfer printmaking on ceramics, termed *tissue transferware*, is a near obsolete industrial craft I researched during pursuit of my PhD. The aim of the research was to reinterpret the process through the lens of contemporary printmaking for future creatives. Tissue transferware, now only practiced at Burleigh Pottery, was at its peak during the 19th century in the potteries of Stoke on Trent in the United Kingdom. This method of production has now been widely replaced by newer and more cost-effective forms of decoration, so knowledge of the whole process is becoming lost. This genre of decorated ceramics has a distinctive aesthetic, recognizable as an intricate image in a monochrome color, constructed from lines and dots under a clear glaze. The most familiar design is the willow pattern which depicts an idealized European interpretation of figures in an oriental landscape.

My main challenge on the PhD was finding sources and detailed knowledge of the process, as much of it is historical, redundant and scantily documented. Ex-pottery professionals who worked in the industry still possess this knowledge, which led me to work and collaborate with the previous master engraver from Spode who shared his experiences of working with engraving for tissue transfer. Spode was the leading exponent of tissue transferware, and when the factory closed in 2008, the many skilled factory workers were no longer needed.

During my PhD study, I was able to untangle this lost knowledge so artists can work with its distinctive aesthetic in the future. Further archival research revealed more knowledge of the process at the Museum of Royal Worcester, which allowed a concentrated time to observe, reflect and create. By revealing knowledge that was locked away at the outset of the investigation, this study gave center stage to Spode's and Worcester's contributions to the transferware narrative.

The pattern books in the archive became a resonant source material, representing the taxonomy of designs utilized as reference material from the closed pottery industry. They embodied slow, quiet work rendered with the touch of pen and ink on paper and watercolor washes of mixed color with handwritten notes making references to glazes and numbered copper plates. The arrangement was standardized, the style unique and the artist anonymous.

After many months of iterative testing, a technically effective method was achieved and I was finally able to develop a working process that could be practiced by one person. As an artist, linking the technical knowledge of the process with a printmaker's perspective led to a series of artworks produced with a palette of tools and materials familiar to artists working in the fields of printmaking and ceramics. I sought to interpret hand-rendered engraving with digital laser technology to make engraving plates, straddling manual and digital methodologies. The source imagery was based on contemporary interpretations of historical transferware patterns referencing the archival studies at Royal Worcester. Tissue prints were created with an intaglio method of printmaking with ceramic ink using a laser-engraved matrix to provide a series of printed images to work with.

Once the tissue was printed it was transferred print side down onto the biscuit fired ceramic surface. The print was absorbed on contact with the ware and with further manipulation the tissue was lifted, revealing the printed image on the ceramic form. The tissue was fine and delicate, resembling cigarette paper, but pliable enough to allow the transfer application onto and into compound surfaces. As the ink was oil based the printed image remains tacky, so required a drying time before firing.

The collage methodology with tissue prints allowed for a fluidity and freedom of expression as I placed juxtaposing tissue prints to build a composite image. The printed ceramic artworks went through three firing cycles to achieve a resolved finish.

Reinvigorating tissue transferware with new life and contributing to contemporary knowledge has enabled my art practice to evolve into new and previously unknown territory. I now look forward to sharing this knowledge to advocate a future for tissue transferware through my own practice and the practice of others.

Artist Information

Lisa Sheppy has just submitted her doctoral study PhD at the Centre for Print Research, The University of the West of England (UWE), Bristol, UK, designed to investigate an obsolete industrial craft-tissue transferware, with an aim to reinstate it through the lens of contemporary printmaking. Lisa has a BA (Hons) Fine Art (BCU) first class, an MA Multidisciplinary Printmaking (UWE) distinction and commenced her full time PhD study at the CFPR in 2017. She was awarded the Glass Seller Prize at the *2010 British Glass Biennale* and has exhibited subsequent works across the UK in galleries and site sensitive historic locations, including The Brontë Parsonage Museum in Yorkshire, The RWA in Bristol, The London Glass Blowing Gallery and The National Trust's Croome Court and Bilston Craft Gallery, which is the historical home of enamel transfer printing. Her art practice involves working with materials and processes akin to craft, with printmaking at the center. Her research interests are initiated with responses to the overlooked and obsolete from which she reveals new meanings.

Image Documentation

Quiet Work, tissue transfer printed ceramic, 6" x "6, 2022
Blue Willow pattern detail
Quiet Work, tissue transfer printed ceramic, 6" x 9.8", 2022
Closeup of laser printed plate
Quiet Work, tissue transfer printed ceramic, 6" x 9.8", 2022
Inking of plate; background tiles with transfer tissue ready to fire
Pulling printed tissue off of the the inked plate

WARNING
MARTINDALE

PAPER DOESN'T HAVE TO BE FLAT

Luz Marina Ruiz

As a young maker of things, I was always interested in working with various media, primarily 2D, but I ventured into clay work for a while. I liked the immediacy and malleability of clay. However, I ultimately shied away from the heaviness of fired clay and its physical presence. Instead, I narrowed down my areas of interest to painting and printmaking. Over the years, I enjoyed working fluidly between both media. I still prefer to work across disciplines, but printmaking is the driving force behind my work. My approach to printmaking is playful, energetic and vibrant. A prepared matrix can produce repeatable images in large quantities. However, creating editions was not the appeal of printmaking. Instead, I saw each freshly pulled print as the beginning of something new. How could I combine this print with other prints by sewing, cutting and gluing to create something different? Collage was the first obvious choice.

During this exploration of mixed media, I became aware of the book art form through the work of Alisa Golden. The immediacy and physicality of holding her small worlds in my hands was exhilarating. The concept of touching original prints, feeling the weight of the paper, the inked surfaces and the letterpress deboss was a tactile joy. I came from the abstract expressionist tradition at the University of California, Berkeley, where mural-sized canvases were the norm. I welcomed the opportunity to sequentially employ prints to tell stories that fit in the palm of my hand.

Finished prints are generally matted, framed under glass and hung on a wall. The beauty of the print quality is often lost as the viewer is alienated from the tactile and relief surfaces. Prints can also be placed in boxed portfolio sets, which typically require the use of white gloves to be handled. Book arts was the answer I didn't know I was looking for. I wanted my work to be accessible, touched, and less precious; printing to the edge of the paper without white borders offered that possibility.

As printmakers, we end up with flat files full of stored prints. My storage archives became a treasure trove of raw materials to work with abandon, to create meaning from disparate materials. This is where the magic began. I no longer felt attached to the original images and felt a renewed sense of joy as I began repurposing my prints. Singular prints that were unsuccessful or misregistered suddenly worked well when juxtaposed with other works.

In 2015, I participated in *Roadworks* at the San Francisco Center for the Book. I intended to create a central image for the 36 inch square linoleum block. However, it was suggested that I make the block to create a book. With that in mind, I created a design that could transform into various book structures. This opened up a new way of working. Instead of repurposing prints from my flat files, I had a large-scale print ready to be deconstructed. Subsequently, I carved two additional 36 inch square linocuts to provide the raw material for my artists' books. This new work was more intentional, as I had a theme in mind. Although the carved block was planned, I had yet to determine how I would make the books, the sequence of the pages or the use of color until I started deconstructing

the prints. As I explored each print's possibilities, there was an element of surprise and discovery.

In addition to the artists' books, I create installations that occupy three-dimensional space, as prints hanging freely from ceilings. Three installations were created in collaboration with Debbie Koppman, a lifelong friend. We share similar aesthetics and interests, with playful and spontaneous approaches to imagery related to boats and water. Our first installation together was made of multiple pieces hanging above our heads as traveling vessels on a journey through space, flying paper pop-up sculptures. In contrast, others hung vertically as totem poles. Our last installation, created at *Playa* residency in Oregon, was loosely associated with the migration of plankton from the ocean's depths to its surface. This daily activity is called *Diurnal Vertical Migration*; our installation is simply titled *Migrations*. We invite viewers to experience the work up close, to touch and feel the textures of the paper with cutouts, pop-ups and subtracted edges.

I recently created a series of 16 artists' books for *FourSquared 2021* at Arc Gallery in San Francisco. The series *Elemental Water* was created from the linocut prints *Travesia*, which, in Italian, means to travel by sea. These books are not literal representations of water, but rather visual journeys, that speak to us of the fragility of our planet and our necessity to rely on water for survival. Concepts of climate change, water scarcity, access to clean water and contamination of our oceans fuel the work. Although these are challenging themes, the work focuses on the beauty, mystery, whimsy and power that water holds. It's a way to hang on to and honor what is at stake.

I am interested in the theme of cycles and repetition as represented by water. The making of my prints and these artists' books and paper sculptures are a literal embodiment of cycles, repetitions and variations on a theme. The book art form allows multiple images to merge to convey an idea in one structure. The tunnel book lends itself to movement, depth, overlapping and staggering heights. Traditional tunnel books are stage-like settings inside a box format. I take the liberty to break out of the box format, manipulate the outer edges of the pages and alter the height of each page as they move back into space.

In August of 2022, I was awarded an artist residency sponsered by the California Society of Printmakers at *In Cahoots* residency in Petaluma, California, to create the raw material for new work to be exhibited at the *Art of the Book 2023* at the Seager Gray Gallery in Mill Valley. The residency provides a dedicated space for printmakers and book artists to work in a quiet, remote place in the company of other artists and writers. I am grateful to the CSP and Macy Chadwick for her mentorship and instruction. The two-week-long intensive immersion and cross-pollination with like-minded folks was inspiring. As a result, I completed a new 36 inch linoleum cut and over 2 dozen large-scale monotypes to work in concert with the linocut prints. They were used for new books that will be part of a series titled *Resiliency.*

Paper is naturally malleable and easy to roll, cut, and sew together to create an array of structures. I continue to explore working with linoleum cuts, collagraphs and stencil monoprints. The large prints, encompassing themes relating to nature and organic shapes, offer endless possibilities. However, it's through the manipulation of the prints, hand coloring, cutting and layering, that new images emerge. I hope that you are inspired to experiment in your studios. Do you have any prints you're not happy with? You could turn them into a 3D structure or even a book!

Artist Information

Oakland resident Luz Marina Ruiz works in a variety of media: painting, printmaking, drawing, mixed media, book arts and installation. Her work is inspired by the world of dreams, nature, and the fragility of our planet. Intrigued by the experimental nature of printmaking, she employs a variety of approaches to

her work: gouging, scratching, collaging and layering pigment to achieve highly textured surfaces. She currently teaches at California College of the Arts.

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Image Documentation

Del Mar, carousel book, linoleum cut with watercolor and gouache, 12"x36", 2016

Portadores del Mar, carousel book, linoleum cut with watercolor and gouache, 12"x12", 2021

Ultramarina, tunnel book, linoleum cut with watercolor and gouache, 12"x6"x8", 2021

Tierra de los Sueños, tunnel book, linoleum cut with watercolor and gouache, 21"x12"x10", 2017

Turquesa, tunnel book, linoleum cut with watercolor and gouache, 12"x6"x10", 2021

Travesia, tunnel book, linoleum cut with watercolor and gouache, 21"x12"x10", 2016

Aquamarina, tunnel book, linoleum cut with watercolor and gouache, 7.5"x8.75"x6", 2021

Climate, collage, linoleum cut, monotype, letterpress, 17"x9.5", 2021

Ozone, collage, linoleum cut, monotype, letterpress, 16"x9.5", 2021

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Students can also create a wall hanging, rather than fusing it to a panel. Works on panel will be finished using glazes of oil and cold wax to add further depth and luminosity. Hand stitching is optional as an added embellishment.

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CSP 2024 JOURNAL

About the next journal...

The California Society of Printmakers is soliciting proposals for the 2024 annual journal, *Focus on Black & White*. The basis for much of the imagery in printmaking starts with black and white or a gray scale, where the development of imagery is based on tonal gradation. We are interested in why you use imagery that is predominantly grayscale or monotone and how it helps you express your intent or ideas.

We would like proposals by print artists and are also seeking recommendations of artists (including their website) who could contribute to this topic.

Submit to: Bob Rocco, bobroccoart@gmail.com

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